#813 • April 1, 2005

Entertainment WEEKLY

THE GREAT AMERICAN POP CULTURE QUIZ

100 Questions All About The Movies

Special Edition!

STAR WARS

Secrets of The Final Episode

Lucas' 3-D Plan For STAR WARS

+40 Bonus Trivia Questions

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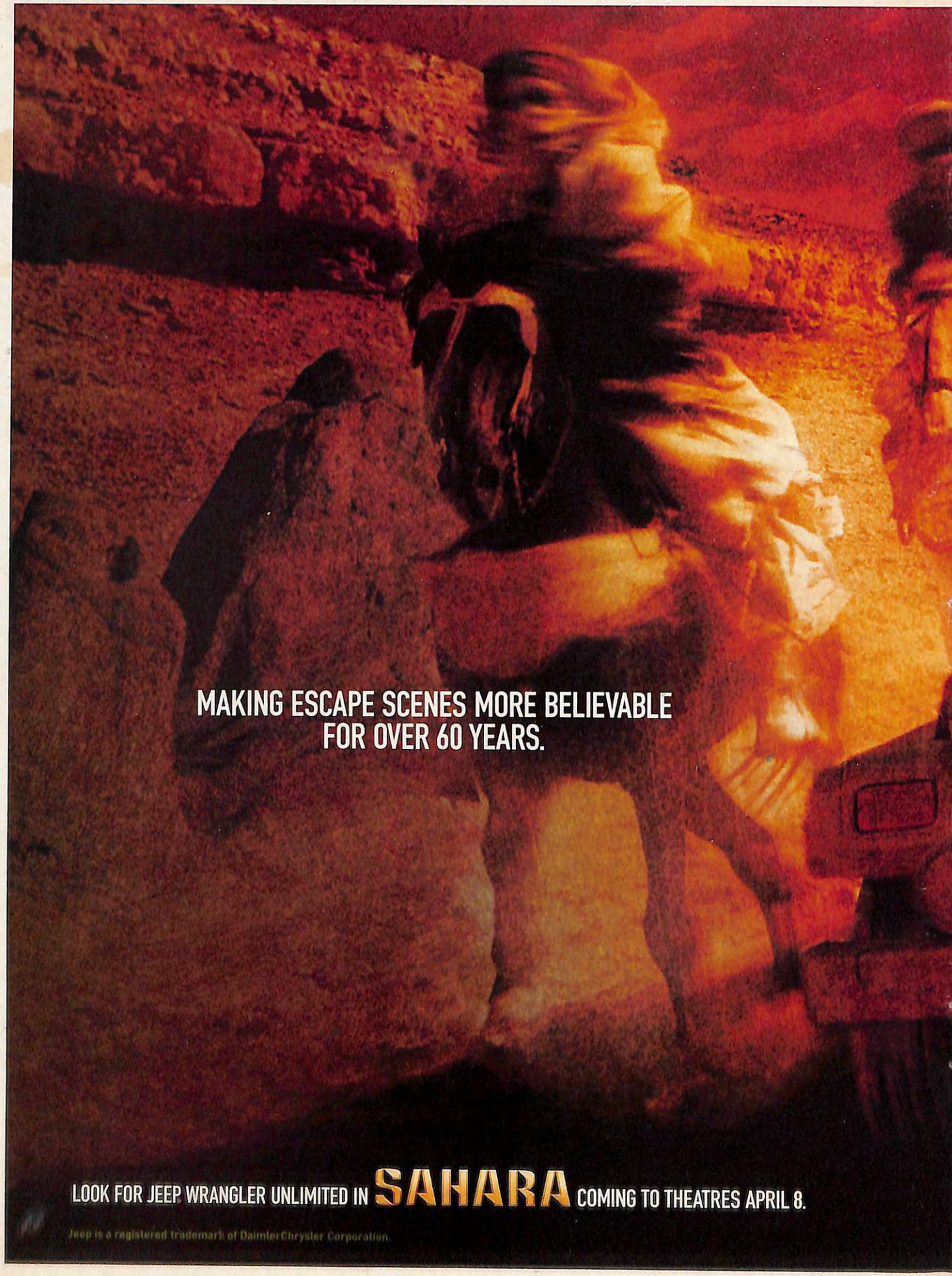
SIX COLLECTOR'S COVERS
#4 of 6 • Han Solo From EPISODE IV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Entertainment WEEKLY

News + Notes

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BY MARY KAYE SCHILLING

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New sound, new management, and new hair color (it's natural—she swears) help Kelly Clarkson *Breakaway* from her *American Idol* roots.
BY NICHOLAS FONSECA

ON THE COVER *Star Wars* through the years

A dewy-fresh Mark Hamill cut a dashing pajamaed figure in 1977's *Star Wars—Episode IV: A New Hope* (page 30)

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72 | **Books** Sue Miller's *Lost in the Forest*; also William Henry Lewis' *I Got Somebody in Staunton*. Plus: Comic Books 101; Sarah Vowell—An Author You Can't Refuse.

77 | **Stage** *The Glass Menagerie*; also *Dirty Rotten Scoundrels*, *Who's Afraid of Virginia Woolf?*, *Thom Pain*, and more. Plus: Spotlight on *Doubt* playwright John Patrick Shanley.

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6 | **Mail** The Oscars.

80 | **Stupid Questions** This week with...Jeff Foxworthy.

There's no sitting on her laurels for Kelly Clarkson, who makes a clean *Breakaway* from *American Idol* with her second album (page 40)

LOCATION: ELEANOR AMBOS INTERIORS AT METROPOLITAN BUILDING/ROBBINS LOCATIONS INC.; WARDROBE STYLING: MINDY SAAD/ARTHOUSE MANAGEMENT; HAIR AND MAKEUP: STEEVE DAVIAULT/LINK; SHIRT: FORNARINA; JEANS: PAPER DENIM & CLOTH; BOOTS: FRYE

PHOTOGRAPH BY NICK RUECHEL

Oscar Winners!
Entertainment Weekly
Best & Worst Dressed!
Behind The Scenes Secrets!
All The Stars & Parties!
PLUS! The Top 11 Oscar Gowns Ever!

"Thanks for the thorough Oscar coverage. I feel like I watched the broadcast without wasting several hours of my life!"
BRIAN SHEA
Hanover, Pa.

Star Struck

WELL DONE (AS ALWAYS), EW, on your post-Oscar wrap-up. No amount of *Access Hollywood* or *Us Weekly* can satisfy my needs after the big show like you guys can! I must address the "Oscar Fashion Hall of Fame," however. Clarissa, how could you not include Susan Sarandon's stunning Dolce & Gabbana bronze ball gown for her Best Actress win (for 1995's *Dead Man Walking*)? And yet Sharon Stone's frightening housecoat number made the list. Truly scary. Thanks for the fun, guys!
JENN WOLF
diva1121@ yahoo.com
Chicago

ANYONE WHO THOUGHT THE Oscar show was worthwhile or the atrocious hosting by Chris Rock was any good deserves to be punished with one week of watching *Pootie Tang*.
LESTER GORDON
Elgee326@aol.com
New York City

THANK YOU FOR PUBLISHING Marc Shaiman's account of the censors who ruined the song he had composed. The lyrics are funny and right on target. Is there any chance "The Stink Beneath the Ink" will be recorded? The most interesting programming today is on cable, where censorship is not as strict as broadcast TV. Viewers clearly like racier shows like ABC's top-rated *Desperate Housewives*. We vote with our remotes, so how can we vote for new censors?
DANNY BOZARTH
MrBozarth@aol.com
Hollywood

YOU FORGOT TO INCLUDE THE award for Most Overexposed Performer with the Greatest Number of Costume Changes, which goes to Beyoncé.
VERONICA ANCONETANI
vdawg0576@yahoo.com
Kearny, N.J.

Hearts of the West

MY HUSBAND AND I ENJOYED your article on *Deadwood* ("How the West Is Run") and the accompanying photographs. We are excited about the new season and enjoy watching the interplay between the characters, most especially those scenes involving the sometimes villainous, often engaging Al Swearengen, who is magnificently embodied by Ian McShane. Furthermore, the intelligence of the dialogue is refreshing, albeit teeming with curse words. Thank you for bringing much deserved attention and recognition to this show.
SARAH E. CONNELLY
SEC@toccolaw.com
Ballwin, Mo.

'Lost' in Your Eyes

I GASPED WHEN I SAW THE photo of Naveen Andrews ("Lost & Found"). I knew he was stunningly gorgeous on his show *Lost*, even while covered in dirt and sweat, but the studio photo took my breath away. After putting out issue after issue of cleavage spilling out all over, you gave us girls something—because yes, women read EW too. And we tire of being ignored.
KATHLEEN DWORAK
dworak@bluemoon.net
Clarence Center, N.Y.

Breakin' All the Rules

AMEN TO DAN SNIERSON FOR his letter to the folks at the cable networks regarding *Arrested Development* (News & Notes). It is hands down the best show on television, and it would be devastating if we lost it. Furthermore, if Fox can't appreciate what a jewel it has, then it should be moved to cable, where the creators would have more license with their jocular story lines anyway. I hope someone at cable takes heed of these pleas because I don't want to imagine a world without *Arrested Development*.
DAWN SUGASA
dmsugasa@hotmail.com
Milwaukee

Original 'Sin'

IN YOUR MARCH 11 ISSUE, you ran a letter from Suzanne Reisman regarding her disappointment in the characterization of women in Frank Miller's *Sin City* and comic books in general. By attacking this "stereotype," which is widely untrue, she unknowingly perpetuated an actual stereotype about comic books portraying women in a negative light. The women in *Sin City* are prostitutes and strippers for the same reason that the men are thugs and killers: It is about the seedy underbelly of society. If Ms. Reisman actually read comics, she would see that there are countless examples of strong women in some of the most popular and critically acclaimed titles being produced. Even the women in *Sin City* emerge as some of the strongest characters. It's taken time for the comic book industry to truly gain popular acceptance and be regarded as a serious form of entertainment, so it is essential that these types of misconceptions about it be dismissed.
BRADY SULLIVAN
spidermanbrokenarrow@yahoo.com
Redwood City, Calif.

New Kids on the Block

THANK YOU FOR THE KIDS review section in the March 11 issue. As a mother of four, I am always looking for something new and different to entertain and stimulate their minds. I hope that this wasn't just a one-off.
DANI M. SANDERS
daniinnc_2000@yahoo.com
Mount Holly, N.C.

CORRECTION: *We misspelled author Jeremy Iversen's last name (Books).*

ENTERTAINMENT WEEKLY welcomes feedback from our readers, via e-mail at *ew_letters@ew.com* or fax at 212-467-1223. All correspondence must include your name, address, and daytime telephone number. Letters may be edited for clarity or length.

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Entertainment WEEKLY ONLINE

EXCLUSIVE DAILY CONTENT

STAR WARS QUIZ: ONLINE VERSION

After you answer all the questions in this week's cover story, get ready for another challenge: 15 more brainteasers about all six *Star Wars* episodes and their spin-offs. Show your knowledge of Princess Leia and Luke Skywalker (above), and we'll give you a Jedi rating at *ew.com/onlinequiz*.

POLL: TV PILOTS

90210 fans: Which would make you tune in—Jason Priestley (above) as a married doctor, or Luke Perry as a lottery-winning journalist? We give you these and other scenarios for upcoming TV pilots and you can pick the winners at *ew.com/pilots*.

POST YOUR LIST!

MP3'S PLAYERS

Does Beyoncé get you bootylicious at the gym? And on a rainy day, do you play cheery pop to change your mood or gloomy tunes to wallow in a funk? Share your MP3 playlists with us online at *ew.com/mp3*.

www.EW.com

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1. It's updated every day with news and features that you can't find in the magazine.
2. It's made just for you. The only people who can see the site are ENTERTAINMENT WEEKLY readers (and AOL members).
3. Here's how to visit:
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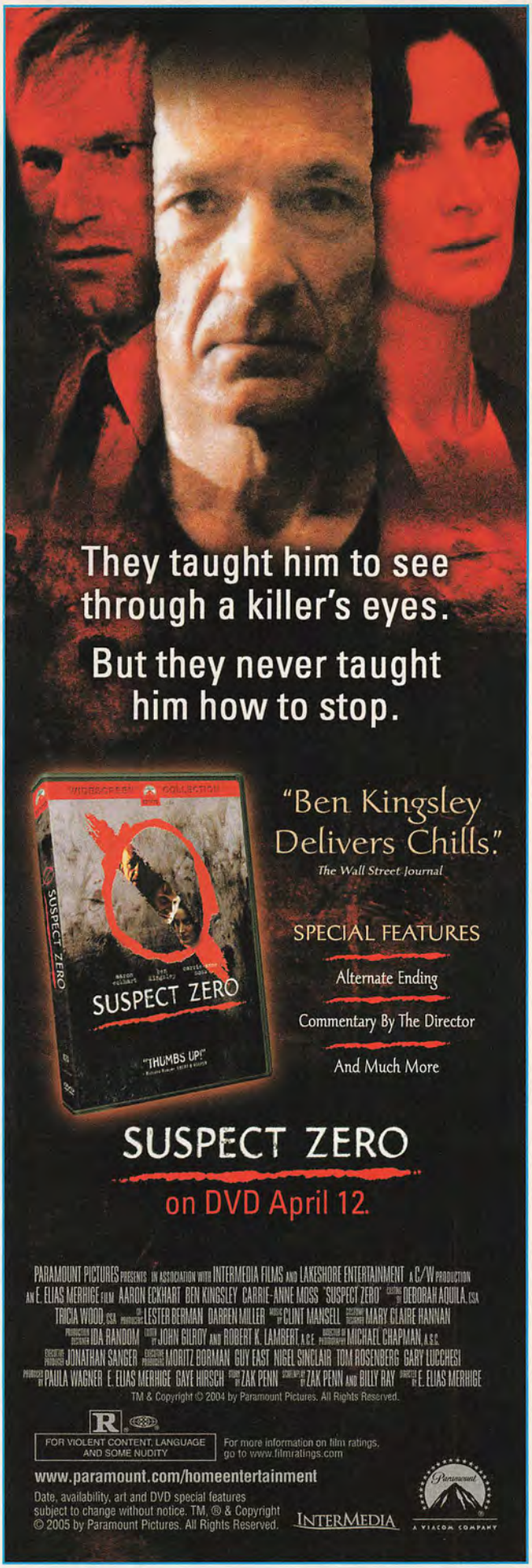
They taught him to see through a killer's eyes.
But they never taught him how to stop.
SUSPECT ZERO
"Thumbs Up!"
"Ben Kingsley Delivers Chills."
The Wall Street Journal
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Alternate Ending
Commentary By The Director
And Much More
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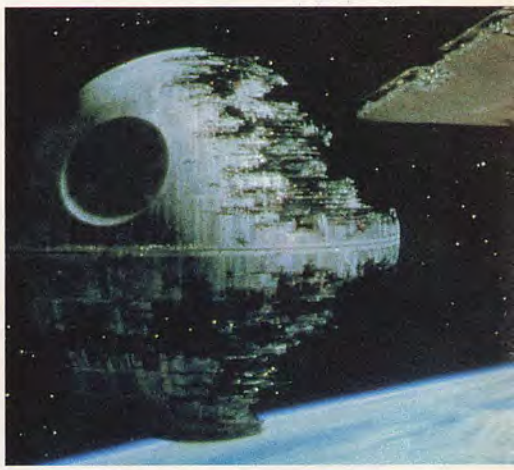
The Next Dimension

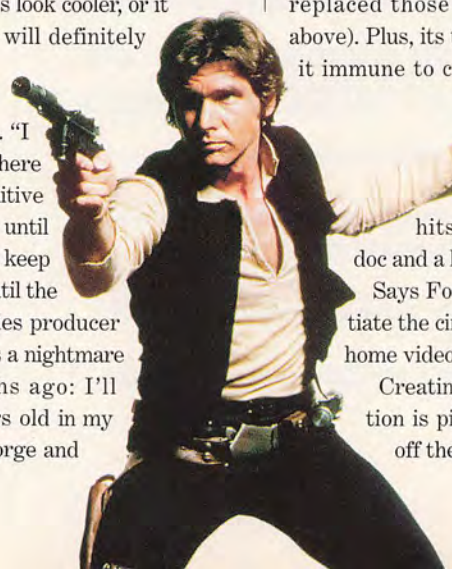


Star Wars is leading a 3-D attack on cinemas not so far away. by Joshua Rich

THE MAY 19 PREMIERE OF *STAR WARS: Episode III—Revenge of the Sith* should have Darth Vader declaring, "The circle is now complete." But suddenly it's clear that even long after the loose ends of the Skywalker saga are tied up, the Force will still be with us. On March 17, at the movie industry's ShoWest convention, George Lucas announced that he'll convert all six *Star Wars* movies to 3-D and rerelease them one per year starting in 2007. It's a strategy that stands to send Death Star blasts through both Lucas' excitable fan base and the bottom-line-conscious motion picture industry.

Star Wars has always popularized cinematic innovations, from old-school special effects to digital production. And with 3-D, Lucas could draw another generation to the series, boosting its $3 billion global box office. "It's like you are seeing it for the first time," says director Robert Rodriguez (*Spy Kids 3-D*). "People will go to blockbusters that they already love and want to experience in a different way."

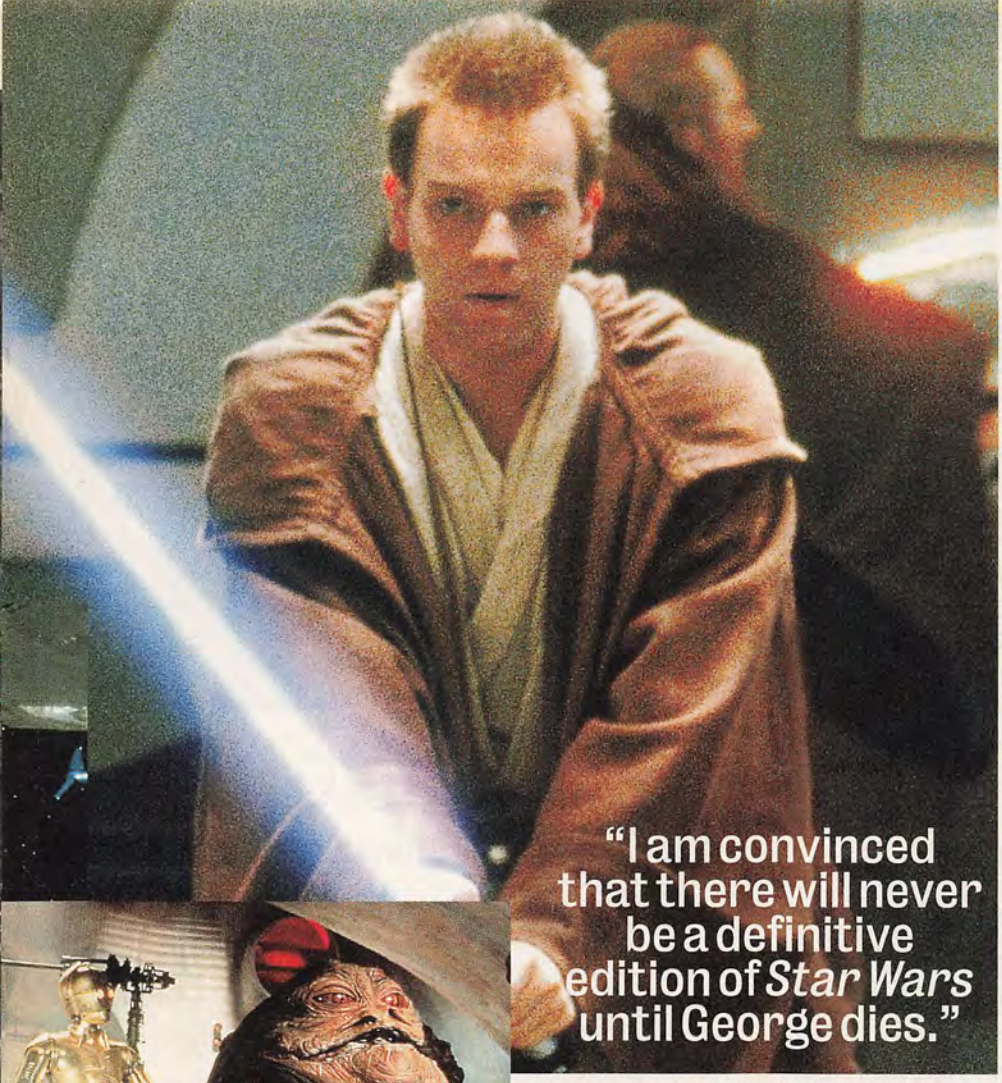
Then again, some fans may not approve of further tweaks, just as they were baffled by Lucas' fiddling with last year's release of the original *Star Wars Trilogy* on DVD. But Lucas, who finances his own films, has seemed impervious to criticism: "My movies have always been independent movies," he says. Still, the surgery involved in converting to 3-D could make the series look cooler, or it might not. What it will definitely do is make the movies a completely different experience. "I am convinced that there will never be a definitive edition of *Star Wars* until George dies—he will keep tinkering right up until the very end," says series producer Rick McCallum. "It's a nightmare I had many months ago: I'll wake up at 80 years old in my wheelchair with George and his daughter calling me saying, 'Rick, we're looking for the sound elements from *Episode II*. Can you come up to the ranch?' And I woke up in a cold sweat."



Lucas hopes *Star Wars* can help kick-start a digital 3-D craze. Though half a century old (*House of Wax* or *Jaws 3-D*, anyone?), three-dimensional, a.k.a. stereoscopic, cinema is a burgeoning phenomenon thanks to advances that improve image quality (especially through modern glasses, which have mostly replaced those cardboard shades shown above). Plus, its technical complexity makes it immune to camcorder piracy—for now. And lately it's been drawing crowds, notes IMAX's Greg Foster, who enjoyed 3-D hits in 2004 with a NASCAR doc and a large-format *Polar Express*. Says Foster: "3-D will help differentiate the cinematic experience from the home video experience."

Creating a unique theatrical sensation is pivotal in getting consumers off their couches. Consider: Home

3-D GLASSES: GETTY IMAGES; *STAR WARS* (4): ® & TM LUCASFILM LTD.



"I am convinced that there will never be a definitive edition of *Star Wars* until George dies."

video now surpasses theaters in revenue, piracy costs Hollywood billions annually, and theater admissions dropped 2.4 percent last year. "I feel like we're starting to eat our own tail," says Brad Bird, director of *The Incredibles*. "People are not going out to see movies because they're going, 'Oh, I'll just wait for the DVD.' It's not just because they're lazy. It's because in many cases their home system is better than the theater's."

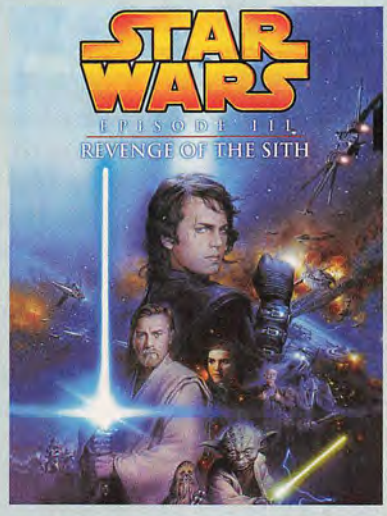
Such common sentiments are behind Lucas' longtime devotion to digital projection, an unrealized dream that must be largely realized for his digital 3-D plans to work. But exhibitors are cautious. National Association of Theatre Owners president John Fithian emphasizes some hard realities at the multiplex: A 35-millimeter projector costs around $30,000 and lasts a quarter century, while a digital projector can set a buyer back $100,000 and fast become obsolete. "We understand his interest in new technologies," Fithian says, "but the new technologies will be implemented when they're ready, with the appropriate business plans, and not when George Lucas says it should happen." Counters McCallum, "We as an industry have to work together completely or otherwise we truly will lose our audience."

Nevertheless, the 3-D tide is flowing. Upcoming are Rodriguez's *The Adventures of Shark Boy and Lava Girl* (June 10), IMAX's moon doc *Tom Hanks Presents Magnificent Desolation* (September), and James Cameron's long-awaited *Battle Angel* (due in 2007).

Soon they'll be joined by Lucas, who just might be able to redeem himself in the minds of frustrated and wary fans. "In five years, hopefully, I'll still be here," he chuckles. It's the laugh of a filmmaker who has yet to commit cinematic hara-kiri with his lightsaber. ■ *(Additional reporting by Jeff Jensen)*

'SITH' SECRETS

SPOILER ALERT!



That George Lucas can't keep a secret. The plot of *Star Wars*' final chapter, *Episode III—Revenge of the Sith*, is revealed in Dark Horse Comics' official graphic adaptation (out April 2, more than a month before *Episode III*'s May 19 release). And while the faithful knew it would all end with the fall of Anakin Skywalker at the hands of Obi-Wan Kenobi and the subsequent birth of Darth Vader, here are some nuggets of lore, long speculated on, that have at last been confirmed by the comic. —*Marc Bernardin*

1 Count Dooku (*Lord of the Rings*' Christopher Lee) falls prey to Lucas' hand-chopping fixation.

2 Chewbacca not only makes an appearance but performs a crucial service to the Jedi.

3 Mace Windu (Samuel L. Jackson) meets his end in a battle with Anakin and the Emperor.

4 We see the first Jedi Master to communicate from beyond: Qui-Gon Jinn (Liam Neeson) sends messages to Yoda.

5 Anakin seals his shift to the dark side by leading a death squad into the Jedi Temple.

HitList

by Dalton Ross

1. **SARAH MICHELLE GELLAR DROPS AGENT AFTER HE SAYS SHE WAS "NOTHING AT ALL" BEFORE *THE GRUDGE*** What's wrong with that guy? When it comes to costarring with animated canines, her track record is as solid as they come.

2. **STUDY SHOWS LOW-SUGAR VERSIONS OF KIDS' BREAKFAST CEREALS ARE NO HEALTHIER THAN ORIGINALS** So, it's *okay* to be cuckoo for Cocoa Puffs, then? "Cuckoo for Smart Start" just doesn't have the same ring—or taste.

3. ***MURDER, SHE WROTE* ON DVD** Should keep my mom busy for 19 hours or so. A gift for both of us, really.

4.

THOMAS HADEN CHURCH CAST AS *SPIDER-MAN 3* VILLAIN You know what this means, right? Ten more years of *Wings* reruns. Maybe even a little *Ned and Stacey* to boot.

5. **DEMI MOORE MIGHT BE PREGNANT** And Ashton Kutcher *might* soon be a father. And you *might* be sick of this story by now.

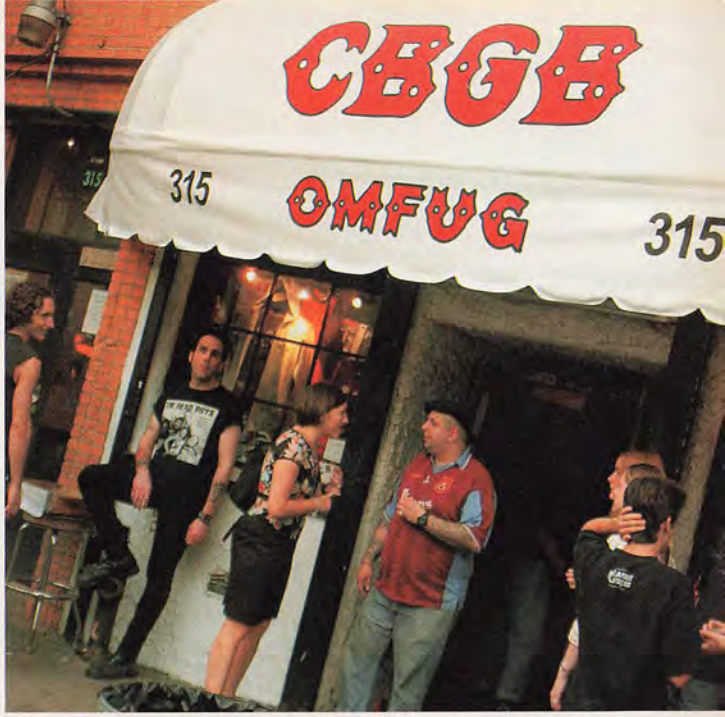
6. **BOY GEORGE CALLS ROSIE O'DONNELL A "POTTERY BARN LESBIAN"** What does that even *mean*? And why should lesbians be denied stylish home furnishings at a reasonable cost?

7. **MARCH MADNESS** Pssst, an inside source says Kansas is a lock.

8. **SYLVESTER STALLONE TO INDUCT HULK HOGAN INTO WWE HALL OF FAME** Personally, I'm more interested if fellow inductee Rowdy Roddy Piper has those bitchin' sunglasses that allow him to see aliens. And if he's *still* fighting that dude in the alley who refuses to try them on.

9. **MARIO VAZQUEZ HIRES LAWYER** Any way this lawyer can stop Mikalah from ever performing again? It's worth exploring.

10. **IN A POLL, PARIS HILTON NAMED CELEB LEAST LIKELY TO FILL THE OFFICE CANDY DISH** Yeah, but think about it: Do you really want Paris Hilton's hands in *your* candy dish? (And no, I'm not making a double entendre. At least I don't think I am.)



CB or Not CB

A punk landmark stumbles—but we've still got T-shirts! by Whitney Pastorek

IF ASHLEE SIMPSON, FACIAL-piercing kiosks in malls, and pink-skeleton Vans for grrrls aren't enough to make you cringe, try this: Due to a rash of legal and financial troubles, legendary New York City music venue CBGB could be closed by September. Even as mainstream pop culture now happily embraces punk and all its poseurs, the birthplace of the original alternative rock may be left out in the cold.

When CBGB opened on the Bowery in 1973, new-wave bands found a home away from the corporate rock and ultra-glam venues that dominated the era. The CB's scene "wasn't

DUNAWAY (8): EVERETT COLLECTION

DON'T CALL HER...RENT HER

The drama is heating up on The WB's acting-idol competition, *The Starlet*. For those still in the running toward becoming Hollywood's next silver-screen icon, we recommend a review of judge Faye Dunaway's films, in which her roles provide a wealth of helpful info. —*WP*

1967

BONNIE AND CLYDE
Career momentum is *so* important. When you get your shot, you've got to take it. And remember: If you're not goin' somewhere, you're just goin'.

1968

THE THOMAS CROWN AFFAIR
Be a detective: Do your research, get *inside* your character. Then and only then will you be able to make out with Steve McQueen.

ILLUSTRATION BY TOM BACHTELL

(Clockwise from left) CBGB; Alex from *The O.C.*; Blondie's Debbie Harry; Johnny Ramone

about getting a record contract. It was just about expressing ourselves, doing our work. It was freedom," says Patti Smith, an early denizen. "There was this incredible camaraderie," remembers Television guitarist Richard Lloyd, who was so instrumental in the club's beginning that he helped build the stage. That camaraderie evolved into the U.S. punk scene, and CBGB icons like Talking Heads, Blondie, and the Ramones went on to influence Franz Ferdinand, Interpol, the Strokes...basically, almost any band you'll see on MTV.

Frankly, these days the venue mostly acts as a generic symbol of counterculture. On *ER*, Shane West's doctor is defined more by the CB's shirt he wears than by anything medical. When *Gilmore Girls* creator Amy Sherman-Palladino needed a destination for Lane and her band, the choice was obvious: "Every band wants to play CBGB's. It's a classic." And dearly departed *O.C.* lesbian Alex donned a tee in a November ep to cement her image as *edgy* because, says creator Josh Schwartz, the shirt is "shorthand for those who know what CBGB's was."

Was may be an all-too-apt word: The club is currently in a war over finances with its landlord, the Bowery Residents' Committee, a homeless-services organization that's seeking around $75,000 in back rent. BRC executive director Muzzy Rosenblatt says, "I have nothing but fondness for CBGB's. It's just unfortunate that the individual at the helm of it appears not to be able to uphold his responsibilities." Counters CB's founder Hilly Kristal, "If a judge decides we owe it, we'll pay it.... I'm not fighting the shelter." Should the courts say he has to pay up, most of the money will come from (you guessed it) merchandise sales, which grossed about $2 million last year. But a bigger problem looms: CB's lease is up this summer, and BRC is threatening to double the rent to nearly $40,000 a month...and that's a lot of baby-doll tees.

"I've heard from a lot of people [like Dallas Mavericks owner Mark Cuban]," says Kristal. "I said, 'I can't take your money,' because it doesn't mean it's gonna save it."

If CBGB doesn't cover the past rent and gets evicted, it will be the latest in a string of shuttered NYC venues, including the Bottom Line, and Hollywood romantics like Schwartz are appalled. "At a certain point, the Statue of Liberty will have to move to Hoboken 'cause she can't afford the rent," he grumbles. But punk survivor Smith isn't worried. "Kids are resilient. If they close CBGB's, they'll find another hole-in-the-wall and give it glory." (Lately, most of those holes are being found in cities like Omaha and Montreal anyway.) Lloyd agrees: "Ultimately, it was a dingy club under a flophouse. And I loved that time, but it's foolish to hold on to the past."

CBGB: THEO WARGO/WIREIMAGE.COM; HARRY: SCOTT WEINER/RETNA; RAMONE: MICHAEL PUTLAND/RETNA

MOVIES: WATCHING AND LEARNING FROM FAYE DUNAWAY

1974	1976	1981	1984	1987	1996
CHINATOWN When meeting new people, honesty really is the best policy. Lies about your background, family, etc. will just come back to slap you in the face.	**NETWORK** While being a terrified young woman with a father complex may get you great TV ratings, *playing* one will get you an Oscar. The choice is clear.	**MOMMIE DEAREST** 1. Lipstick is your friend. Cold cream is not. 2. Always treat your costumes with care. 3. If you can't do something right, don't do it at all.	**SUPERGIRL** Every actress dreams of world domination. But if you need black magic or an alien power source to accomplish this, you're working too hard.	**BARFLY** Dirty hair and a splash of Mickey Rourke's blood can show you're a serious artist. Don't worry, get ugly! (Applies to character work only.)	**DUNSTON CHECKS IN** Never, ever act with children. Or monkeys. Or Jason Alexander. And...well, um, never mind... Hey! Look! Is that *Chinatown*? Shiny things! Shiny!

Grubman; Stamos as Jake

Representin'

Sizing up TV's newest PR players

NO LONGER SHALL PUBLICISTS schmooze thanklessly behind the scenes: With flacks both fictional (John Stamos on ABC's *Jake in Progress*) and real (Lizzie Grubman on MTV's *PoweR Girls*) in their own shows, they're as big a story as their clients. But who gives the PR biz the better spin? Let's just say we'd rather be the Three Gaymigos than Lindsay Lohan. —*Jennifer Armstrong*

LIZZIE GRUBMAN	VS.	JAKE PHILLIPS
Takes up space on the red carpet at client Ruby Falls' party	SPOTLIGHT GRABBING	Makes a low-key appearance at client *Ultima* magazine's party
Anonymously disses Lindsay Lohan's party behavior to the gossips	PAGE SIX CAMEO	Makes news as the post-breakup lover of his movie-star crush
Yells "Scott Speedman is so hot!" after meeting the *Felicity* star	KISS-UP MOVE	Digs up an old *Playbill* to pretend he's a client's lifelong fan
Sends own stylist to repair assistant's extension emergency	HEROICS	Leaves long-planned date to prevent Three Gaymigos' meltdown
"We're professional kiss-assers. We make everyone feel like they're the best."	PR WISDOM	"Don't think of it as lying. Think of it as protecting a multimillion-dollar franchise."

BLAIR

The Deal Report BY MISSY SCHWARTZ

WELLING

MOVIES Why did Selma Blair sign up for a remake of *The Fog*, starring *Smallville*'s Tom Welling? "I married this man"—actor Ahmet Zappa—"who is a complete horror buff. He thinks being in one of these movies is akin to being a rock star!" Updating the role originated in 1980 by Adrienne Barbeau, Blair plays a deejay who transmits from a lighthouse, and "saves people from the fog because I have the advantage of being up there." Ooooh!

TELEVISION Double high-fives to HBO for renewing *The Wire*, the Deal Report's favorite show! "If HBO voted on numbers, we'd be gone," says David Simon, creator of the critically adored, mass-audience-ignored series about Baltimore cops and their criminal adversaries. Season 4 will delve into the public school system while revisiting the themes of drugs and violence. As for which actors might be returning, Simon's lips were as sealed as a juvie's record, but the DR is lobbying hard for Michael K. Williams' shotgun-lovin' gangsta, Omar Little. "There's no controlling that man," Simon says with a chuckle. "Omar does what he wants, lives by his own code. If he wants to come back, he might. If he doesn't want to, I probably can't make him."... Speaking of Bad Boys, Sean "P. Diddy" Combs has signed a first-look production deal with MTV, home to his hit *Making the Band* series. "When we [work] together, we hit it out of the park," boasts Diddy. Upcoming projects include *Borrow My Crew*, "a Cinderella-type fantasy for young men and women who borrow their favorite celebrity's staff and live like a star for three days"; and *Run's House*, "reality TV's answer to *The Cosby Show*," which chronicles "the life and times of Run from Run-DMC." Diddy's also got his eye on the big screen, with a black James Bond-style pic in the works as well as a heist film à la *Ocean's Eleven* with "African-American icons" and "two token white guys, 'cause usually it's two token black guys." Bottom line: "Diddy's coming to Hollywood. Save me a parking spot."

WILLIAMS

P. DIDDY

GRUBMAN: COURTESY OF MTV; *JAKE IN PROGRESS*: ANDREW ECCLES; BLAIR: GREGG DEGUIRE/WIREIMAGE.COM; WELLING: STEVE GRANITZ/WIREIMAGE.COM; WILLIAMS: JIM SPELLMAN/WIREIMAGE.COM; COMBS: JEFFREY MAYER/WIREIMAGE.COM

Fashion Forward

BACK IN THE FOLD

Who knew Chloë Sevigny—she of the outré fashion sense (and equally daring film projects)—has an inner prepster to channel? As good-girl Laurel in Woody Allen's *Melinda and Melinda*, the actress (with on-screen husband Jonny Lee Miller, above) didn't chafe at her character's prim silk blouses, tidy button-downs, and pencil skirts. "I grew up in Connecticut, so I'm familiar with that world and that type of girl who is very demure and kind of classic," says Sevigny, who returned to form in a dangerously short blue velvet suit by Dolce & Gabbana (right) at *Melinda*'s March 16 premiere in New York City. Though she ultimately prefers to "mix it up a little bit," the indie icon concedes, "there'll always be that prep in me that I can't seem to get rid of." —*Michelle Kung*

NAIMA

NORA

IS IT JUST US...

...or does former coffee shop waitress Naima, from *America's Next Top Model*, bear a striking resemblance to Pratt Institute prodigy Nora, from *Project Runway*? The same faux hawks, the same sullen/pouty/coy expression, the same absurdly small ears. Their names are even similar. And both serve as the de facto hipster representative on their respective hipster-representative-targeted shows. Now, how perfect would it be if the doppelgänger fashion-world wannabes paired up and Naima hit the catwalk in Nora's cutting-edge clothes?

The Shaw Report BY JESSICA SHAW

IN	FIVE MINUTES AGO	OUT
ADVICE COLUMNS	ETIQUETTE COLUMNS	HOROSCOPES
FARINA	STEEL CUT OATMEAL	CHEESY GRITS
STIES	EYE TWITCHING	PINK EYE
RELUCTANTLY EMBRACING SEERSUCKER	RELUCTANTLY EMBRACING GREEN	EVER EMBRACING ANIMAL PRINTS

STYLE SHEET

Lil' Kim; Blake; Jackson; Stewart (below)

Clothes & Cons

We deliberate on stars' courtroom style

WE NOW INTERRUPT CELEBRITY Trialathon 2005 to judge our favorite embattled celebs on something much more important than their legal issues: their courtroom couture. Remember, it's not what you did. It's what you wear. —*Whitney Pastorek*

LIL' KIM Accused of Perjury Verdict Guilty

Kim usually dresses in dental floss, so what a pleasure to see her dressed in ladylike Marc Jacobs ensembles, just like Winona Ryder during her 2002 trial—for shoplifting one of the designer's tops, among other things (see: *irony*). Since both women were convicted, it's worth asking: Marc Jacobs...designer of the damned?

MICHAEL JACKSON Accused of Child molestation Verdict Trial in progress

When not wearing pajamas, Jackson sports candy-colored suits by Willie Scott (Louis Farrakhan's stylist). With his armbands, Viennese medals and umbrella-carrying valet (*so* P. Diddy), he looks like something straight out of *Charlie and the Very Aristocratic Chocolate Factory*. Weird? Yes. Shocking? Not really.

MARTHA STEWART Accused of Lying to federal investigators Verdict Guilty

The just-released Stewart's legacy can now be summed up in four words: *Poncho. Made. By. Inmate.* The softer side of Martha? Sign of the apocalypse? Either way, can everyone just shut up about it already?

ROBERT BLAKE Accused of Murder Verdict Not guilty

Black suit + white shirt ÷ absolutely no styling whatsoever = acquittal. Go figure.

REVIEW: DIMITRIOS KAMBOURIS/WIREIMAGE.COM; LIL' KIM: JEMAL COUNTESS/WIREIMAGE.COM; BLAKE: RIC FRANCIS/AP/WIDE WORLD PHOTOS; JACKSON: KIMBERLY WHITE/AP/WIDE WORLD PHOTOS; STEWART: STEPHAN SAVOIA/AP/WIDE WORLD PHOTOS

Monitor

EXPECTING

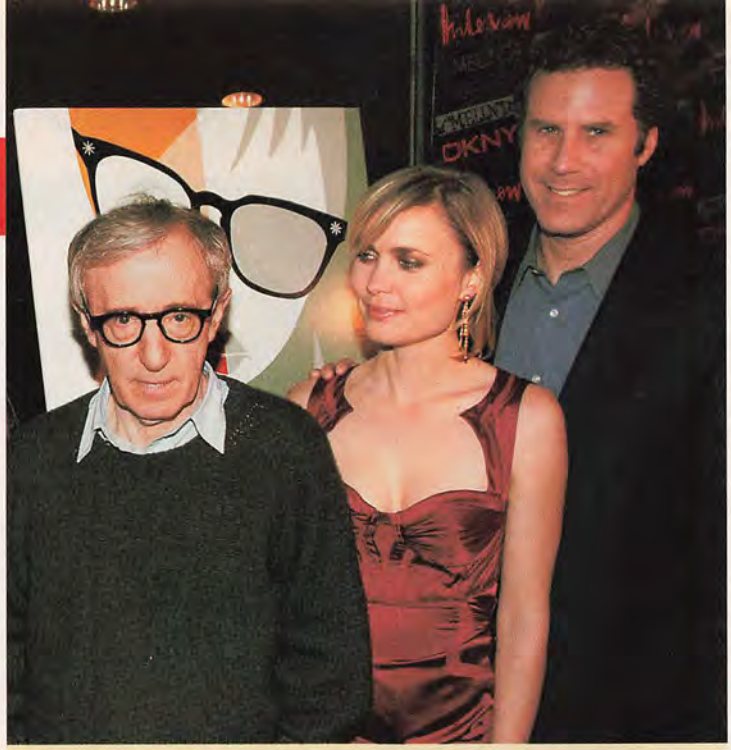
Project Runway host **Heidi Klum**, 31, and her fiancé, singer **Seal**, 42, will greet their first child later this year. Klum has a daughter, Leni, 10 months, from a previous relationship.... *Boston Legal*'s **Monica Potter**, 33, and fiancé Chris Allison expect their first child this fall. She has two sons, Daniel, 14, and Liam, 10, from a previous marriage.... Onetime *Punky Brewster* moppet **Soleil Moon Frye**, 28, and her hubby, *Punk'd* producer Jason Goldberg, 34, will welcome their first child in August.

BIRTHS

Former *Saturday Night Live* stalwart **Molly Shannon**, 40, gave birth to her second child with artist husband Fritz Chesnut, 31, March 15 in NYC. Son Nolan Shannon Chesnut joins daughter Stella, 1.... *Desperate Housewives* plumber **James Denton**, 42, and wife Erin O'Brien Denton welcomed daughter Malin, March 22 in L.A. She has a big brother Sheppard, 22 months.

DEPARTURES

Paramount Pictures announced that Fox Entertainment president **Gail Berman**, 47, is "in discussions" to join the studio in a "senior creative role." Both the network and Berman—who assumed the Fox post in 2000—declined to comment.



PREMIERE So, Will Ferrell, what was the best thing about working with the holy grail of directors, Woody Allen? "Well, I would have to say the pay," deadpanned the *Melinda and Melinda* star (with Allen and costar Radha Mitchell March 16). "And the food."

FALLOUT

Ego trip-up? Actresses **Halle Berry**, 38, and **Sarah Michelle Gellar**, 27, cut ties with the William Morris Agency. The parting of ways stemmed from a March 21 *New Yorker* profile of WMA president David Wirtschafter in which he is quoted as saying that Gellar was "nothing" before the success of her horror movie *The Grudge* and revealed details of Berry's finances.

FRACAS

London's Brixton Academy concert hall was evacuated after a gunman opened fire during a March 21 show featuring rapper **Nas**, 31. Police, who have not apprehended the shooter, say no one was injured.

COURTS

After more than a week's deliberation, the jury in the trial of *Baretta* star **Robert Blake**, 71, let him walk March 16 in L.A. If convicted, Blake, who was charged with murder and soliciting the May 4, 2001, murder of his wife, Bonny Lee Bakley, faced life without parole.... On March 17, NYC law firm Schulte Roth & Zabel filed suit against **Steven Seagal**, 53, claiming that the *Under Siege* actor contracted its services in March 2002 and paid approximately $500,000, but still owes over $700,000 plus interest. Seagal's reps say, "We have serious concerns about what we've been billed."... On March 17, Rapper **Lil' Kim** (née Kimberly Jones, below), 29, was found guilty of three counts of perjury and one count of conspiracy to commit perjury by NYC jurors who determined the Queen Bee had lied about what she saw at a 2001 shooting outside the NYC hip-hop station Hot 97. The rapper, who faces up to 20 years in prison, will be sentenced June 24. In a statement, she said, "I have always lived with adversity and will continue to have faith...." Mark Bethea is seeking unspecified damages in a suit filed against **Mark Burnett** Productions March 14 in L.A. Bethea alleges the reality-show producer stole his idea for a show called *C.E.O.*—in which contestants suck up to **Donald Trump**—and turned it into NBC's *The Apprentice*, in which contestants suck up to Donald Trump. Lawyers for the company say the suit is without merit.... **Ruben Studdard**'s "godfather,"

KLUM: JON KOPALOFF/FILMMAGIC.COM; SHORT: SCREENSCENES; FERRELL, MITCHELL, AND ALLEN: DIMITRIOS KAMBOURIS/WIREIMAGE.COM; LIL' KIM: GREGORY PACE/FILMMAGIC

LEGACY He started as a kid in vaudeville, but cabaret performer Bobby Short, who died of leukemia March 21 at age 80, grew up to become a nightclub institution at NYC's Carlyle Hotel, even appearing as himself in Woody Allen's 1986 film *Hannah and Her Sisters*. And though he liked to call himself a "saloon singer," Short will forever be remembered as an enduring champion of Cab Calloway, cocktails, and class. —*Whitney Pastorek*

Ronald Edwards, filed a countersuit March 18 in Birmingham, Ala., against the *American Idol* champ. On Feb. 25, Studdard, 26, sued Edwards, claiming that in his capacity as business adviser, he freely used the singer's credit cards and checking accounts without his knowledge. In his countersuit, Edwards denied the charges and claimed that he is owed $500,000 in unpaid fees.

RECOVERING

The Insider anchor **Pat O'Brien**, 57, announced March 20 that he would enter an alcohol rehabilitation program. In a statement, he said, "Overcoming this problem is a top priority in my life, and I am excited to return to work as soon as I am able."

DEATHS

Lalo Guerrero, 88, known as the "father of Chicano music," of natural causes, March 17, in Rancho Mirage, Calif.... Singer **Lyn Collins** (left), 56, whose years touring with James Brown earned her the title "The Female Preacher," reportedly of cardiac arrhythmia, March 13, in Pasadena.... Science-fiction and fantasy writer **Andre Norton**, 93, author of more than 130 novels, including 30-plus in the *Witch World* series, of congestive heart failure, March 17, in Murfreesboro, Tenn.... Jazz drummer **Larry Bunker**, 76, a presence in numerous film scores (*Stalag 17*, *The Incredibles*), of complications from a stroke, March 8, in L.A. —*Gilbert Cruz, with additional reporting by Dan Snierson and Michelle Kung*

O'BRIEN: BILL MCCLELLAND/WIREIMAGE.COM; COLLINS: DAVID CORIO/RETNA; *DESPERATE HOUSEWIVES*: DANNY FELD

GIRLS, INTERRUPTED

Wisteria Lane's disappearing act

DESPERATE HOUSEWIVES

Desperate for a fresh *Housewives* fix? The four-week wait is over—ABC will resume airing new episodes of the soap on March 27. And no, the network wasn't trying to torture us. "*Housewives* was preempted for little things like the Academy Awards," says Jeff Bader, ABC's exec VP of programming. "It just feels long because the show's so popular, and there are so many lingering mysteries." (And, of course, new episodes will come in handy during May sweeps.) Although the mini-seasons of HBO dramas and reality TV have created audiences who expect and reward weekly gratification—Fox and ABC have revived ratings for *24* and *Alias*, respectively, with shortened seasons and repeat-free runs—ABC plans to stretch out *Housewives* and its other serialized megahit, *Lost*, with CliffsNotes-style clip specials in April. So is there any chance of ever getting more than a standard season's 24 new *Housewives* episodes with fewer reruns? "I wish," Bader says. "I'll take as many as they can possibly produce." —*Jennifer Armstrong*

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BORDERS

R RESTRICTED Sequences of Graphic Sexual Dialogue, Nudity/Sexuality and Language

COLUMBIA PICTURES

For additional rating information, go to www.filmratings.com

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SONY PICTURES HOME ENTERTAINMENT

the all-movie edition

great pop quiz

american

○ a scottish ○ b peruvian ☒ c american ○ d yemeni

~~tart~~ culture

○ a corn ☒ b culture ○ c rocks ○ d tart

Movies, a wise man once said, are really good. How good, you ask? Good enough to obsess over. Good enough to warrant a trivia test—a test that will determine, once and for all, your celluloid savvy. Good enough, in other words, to merit a big ol' geek-out. Speaking of geeking: To honor the very last *Star Wars* prequel (and the closing of the now-depleted Jar Jar Binks Joke Mine), EW has included an all–*Star Wars* quiz, which will separate the truly a-droid from those with Fett of clay. Also note our shamelessly self-referential EW quizzes: It is our 15th anniversary, after all. And not one of you sent flowers. Actually, we'd prefer to go to a movie.

illustration by christoph niemann

how to score

Give yourself one point for each correct response. For quiz questions with multiple answers, such as No. 42 and No. 74, score one point for each accurate matchup. Players can earn additional points with specially marked bonus questions, as well as with the ENTERTAINMENT WEEKLY 15th Anniversary challenges. Again, one point for each right answer.

1 What is the name of the Las Vegas casino run by Sam Rothstein (Robert De Niro) in 1995's *Casino*?

- a The Toronado
- b The Tangiers
- c The Legionnaire
- d The MGM

2 In *Romy and Michele's High School Reunion*, what do the girls (Mira Sorvino, Lisa Kudrow) claim to have invented at their high school reunion?

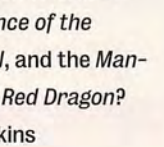
3 What is the name of Tom Skerritt and Sigourney Weaver's deep-space mining ship in 1979's *Alien*?

4 Who is the only actor ever to have won two Oscars for the same film?

5 What were the first and last movies that Jack Lemmon and Walter Matthau costarred in?

6 The torture scene in this 1976 Dustin Hoffman thriller was shortened after it made preview audiences sick.

7 In *The Silence of the Lambs*, what's the name of the storage facility Hannibal Lecter cleverly leads Clarice to?



BONUS Whose, uh, head does she find there?

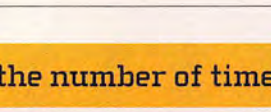
8 Speaking of *Lambs*, which of these actors appears in all four of the Hannibal movies: *Manhunter*, *The Silence of the Lambs*, *Hannibal*, and the *Manhunter* remake, *Red Dragon*?

- a Anthony Hopkins
- b Frankie Faison
- c Anthony Heald
- d Scott Glenn

10 Which topic in American history is NOT discussed by Ben Stein's history teacher in *Ferris Bueller's Day Off*?

- a The Great Depression
- b World War II
- c The Hawley-Smoot Tariff Act
- d The Laffer Curve

11 In the Brad Pitt–Morgan Freeman thriller *Seven*, how many murders do you see John Doe commit?

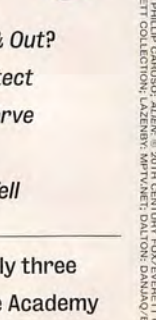


12 What does Jack Lemmon use to strain his spaghetti in *The Apartment*?

13 Who was a member of both the Magnificent Seven and the Dirty Dozen?

- a Yul Brynner
- b Steve McQueen
- c Lee Marvin
- d Charles Bronson

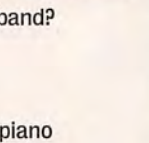
14 What is the name of the film for which Cameron Drake (Matt Dillon) wins a Best Actor Oscar in the opening scenes of 1997's *In & Out*?



- a *To Serve and Protect*
- b *To Protect and Serve*
- c *Ready to Serve*
- d *Don't Ask, Don't Tell*

15 What are the only three Westerns to win the Academy Award for Best Picture?

16 In the Academy Award winner *The English Patient*, how does Hana (Juliette Binoche) say her mother told her she'd summon her husband?



- a By cooking
- b By singing
- c By playing the piano
- d By playing the violin

9 Match the actor with the number of times he played James Bond:

7 | 2 | 4 | 1 | 7

CASINO: PHILIP CAMOSSI/ALLSTAR © 20TH CENTURY FOX/EVERETT COLLECTION; THE SILENCE OF THE LAMBS: KEN REGAN/ORION/THE KOBAL COLLECTION; FERRIS BUELLER'S DAY OFF: PARAMOUNT/THE KOBAL COLLECTION; SEVEN: NEW LINE/EVERETT COLLECTION; JAZENBY: MPTV.NET; DALTON: DANJAQ/EON/UA/THE KOBAL COLLECTION; BROSNAN: © UNITED ARTISTS/EVERETT COLLECTION; IN & OUT: © PARAMOUNT PICTURES/EVERETT COLLECTION; THE ENGLISH PATIENT: PHIL BRAY

17 What is the name of the all-girl band in *Some Like It Hot*?

- A Sweet Sue and Her Society Dames
- B Sweet Sue and Her Society Syncopaters
- C Sweet Sue and Her Society Singers
- D Sweet Sue and Her Society Stars

18 What small town is George Bailey (Jimmy Stewart) from in 1946's *It's a Wonderful Life*?

19 How many *Nightmare on Elm Street* movies are there?

20 Which movie sequel came out the longest time after its predecessor?

a *The Two Jakes* (*Chinatown*)
b *Blues Brothers 2000* (*The Blues Brothers*)
c *The Evening Star* (*Terms of Endearment*)
d *Be Cool* (*Get Shorty*)
e *Texasville* (*The Last Picture Show*)

21 Complete Truman Burbank's (Jim Carrey) common sunup greeting in *The Truman Show*: "Good morning, and in case I don't see ya..."

22 In 1977, this million-to-one underdog surprised all by taking the Best Picture Oscar over such contenders as *All the President's Men* and *Taxi Driver*.

24 In Steven Spielberg's 1977 film *Close Encounters of the Third Kind*, what volcanic rock formation in Wyoming are the "chosen" continually drawn to?

25 What's the name of the Amish clan John Book (Harrison Ford) is protecting in *Witness*?

26 What unusual disorder does River Phoenix's street hustler in *My Own Private Idaho* suffer from?

a Bulimia
b Lupus
c Tourette's
d Narcolepsy

27 Which of these popular movies was NOT turned into a TV series?

a *Animal House*
b *The Front Page*
c *Blue Thunder*
d *The Breakfast Club*

23 Match the superpower to the member of the Incredibles family who has it:

- Invisibility
- Strength
- Speed
- Elasticity

SOME LIKE IT HOT: UNITED ARTISTS/THE KOBAL COLLECTION; NIGHTMARE ON ELM STREET: JOHN BRAMLEY; THE TRUMAN SHOW: © PARAMOUNT/EVERETT COLLECTION; CLOSE ENCOUNTERS OF THE THIRD KIND: MPTV.NET; PHOENIX: ABIGAYLE TARSCHES; THE INCREDIBLES: © 2004 DISNEY ENTERPRISES, INC./PIXAR ANIMATION STUDIOS. ALL RIGHTS RESERVED

28 Match the *National Lampoon's Animal House* frat boy to what he became, according to the movie's postscript:

OTTER

D-DAY

BLUTO

NEIDERMEYER

PINTO

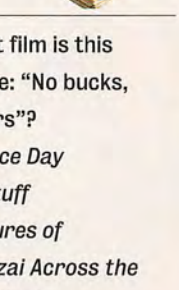
A A senator **B** Editor of *National Lampoon* magazine **C** Whereabouts unknown **D** A gynecologist **E** Killed in Vietnam

29 Name the Three Faces of Eve.

BONUS Which two Eves "die" at the end of the film?

30 How much was Marlon Brando paid for his 10 minutes of screen time in *Superman*?

a $1 million
b $2 million
c $4 million
d $6 million



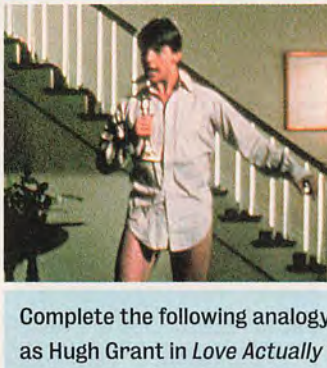
31 From what film is this line of dialogue: "No bucks, no Buck Rogers"?

a *Independence Day*
b *The Right Stuff*
c *The Adventures of Buckaroo Banzai Across the Eighth Dimension!*
d *Apollo 13*

32 For what crime does Eliot Ness (Kevin Costner) finally nail Mob boss Al Capone (Robert De Niro) in *The Untouchables*?

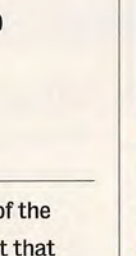
33 Which of these performers does Henry Hill (Ray Liotta) NOT see at the Copacabana in 1990's *GoodFellas*?

a Jerry Vale
b Henny Youngman
c Sammy Davis Jr.
d Bobby Vinton



35 Which of these Tom Hanks films did NOT surpass $100 million at the U.S. box office?

a *A League of Their Own*
b *Sleepless in Seattle*
c *Forrest Gump*
d *Turner & Hooch*



36 What's the name of the local bike race the "Cutters" triumphantly win in *Breaking Away*?

a The Indianapolis 500
b The Little 500
c The Indy U 500
d The Mini 500

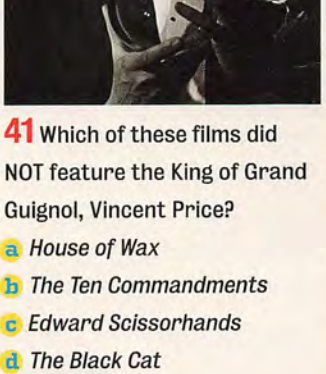
37 What is the name of the fictional television pilot that Mia Wallace (Uma Thurman) has filmed in *Pulp Fiction*?

38 Which of these films is NOT about a serial killer?

a *The Killers*
b *The Bone Collector*
c *Shadow of a Doubt*
d *Copycat*

39 After an Oscar-worthy turn in *The Silence of the Lambs*, what Jodie Foster really wanted to do was direct, and she did. Name the drama that she made and also starred in.

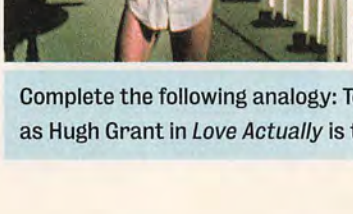
40 Bud and Sissy (John Travolta and Debra Winger) ride the mechanical bull in what real-life Texas club in *Urban Cowboy*?

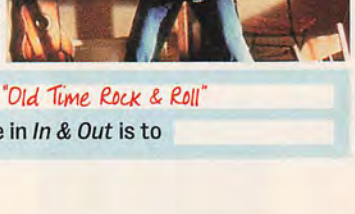


41 Which of these films did NOT feature the King of Grand Guignol, Vincent Price?

a *House of Wax*
b *The Ten Commandments*
c *Edward Scissorhands*
d *The Black Cat*

34 Dance, dance, dance, dancin' machines!





Complete the following analogy: Tom Cruise in *Risky Business* is to "Old Time Rock & Roll" as Hugh Grant in *Love Actually* is to _____ and Kevin Kline in *In & Out* is to _____

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42 Match the film to the trusty on-screen pet:

A *Alien*	☐	1 Verdell
B *The Thin Man*	☐	2 Two Socks
C *Pee-wee's Big Adventure*	☐	3 Cat
D *There's Something About Mary*	☐	4 Jonesy
E *As Good as It Gets*	☐	5 Speck
F *Breakfast at Tiffany's*	☐	6 Asta
G *Willard*	☐	7 Bruiser
H *Legally Blonde*	☐	8 Puffy
I *Dances With Wolves*	☐	9 Socrates

43 In *Minority Report*, the genetically altered humans who can foresee crimes are called:

44 What legendary R&B act promised to come and jam with *The Commitments*?

45 In *Hoosiers*, what college basketball team had Norman Dale (Gene Hackman) coached before being suspended for striking a player?

46 What was the first film to be released with the MPAA's PG-13 rating?

a *Poltergeist*
b *Indiana Jones and the Temple of Doom*
c *Red Dawn*
d *Risky Business*

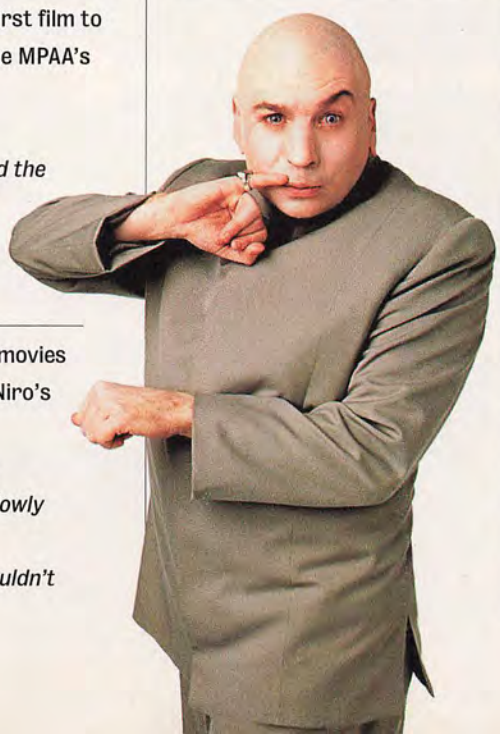
47 Which of these movies marked Robert De Niro's film debut?

a *The Deer Hunter*
b *Bang the Drum Slowly*
c *Greetings*
d *The Gang That Couldn't Shoot Straight*

48 Listening to *Chicago*'s "Cell Block Tango," what are the six keywords repeatedly sung by the merry murderesses?

49 In *Austin Powers: International Man of Mystery*, what weapon does Dr. Evil long for that he can't get?

BONUS In what film of the trilogy does he finally get it?



PLAY THE NAME GAME

50 In *Dirty Dancing*, what is Baby's real name?

51 Name the original nine members of the Fellowship of the Ring.

52 What is the name of the measuring device the storm chasers are trying to insert into the core of a tornado in 1996's *Twister*?

a Tin Man
b Scarecrow
c The Wizard
d Dorothy

53 What name does Marion Crane (Janet Leigh) sign in the guest book of the Bates Motel in *Psycho*?

a Melinda Hitch
b Marie Samuels
c Maria Smithee
d Mary Ross

54 What is the name of the fictitious man Andy Dufresne (Tim Robbins) creates to skip town with the embezzled prison money in *The Shawshank Redemption*?

a Randall Smith
b Randall Stephens
c Randall George
d Thurston Randall

55 The frat boys from *Animal House* stop at a rowdy roadhouse to hear one of their favorite bands. Name the band.

56 Match the suggestively named seductress to the Austin Powers film she appears in:

☐ a Alotta Fagina		1 *International Man of Mystery*
☐ b Foxxy Cleopatra		2 *The Spy Who Shagged Me*
☐ c Felicity Shagwell		3 *Goldmember*
☐ d Robin Spitz Swallows		
☐ e Fook Mi & Fook Yu		

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57 In 1969's *Take the Money and Run*, Woody Allen stars as petty criminal Virgil Starkwell. What instrument does Virgil say he played in the marching band?

☐ HARP

☐ DRUMS

☐ CELLO

58 Which of the following videogames has never been made into a movie?

a *Super Mario Bros.*
b *Wing Commander*
c *Spy Hunter*
d *Double Dragon*

59 In 1984's *Beverly Hills Cop*, what is Serge (Bronson Pinchot) fond of saying?

60 In 1987's *Baby Boom*, what's the name of the mail-order company J.C. Wiatt (Diane Keaton) starts from her snowbound Vermont home?

61 In the French romantic comedy, where does Amélie's elusive love interest Nino work?

a In a photo booth
b In a porn shop
c In a bakery
d At a café

62 What drug does Orson Welles' Harry Lime dilute in order to make a substantial profit in *The Third Man*?

a Heroin
b Penicillin
c Aspirin
d Cocaine

63 In *Clueless*, who is Cher (Alicia Silverstone) "saving herself" for?

a Luke Perry
b Jason Priestley
c Billy Baldwin
d Christian Bale

EW's 15th Anniversary Quiz TAKE COVER

ATTENTION, READERS: Here's your chance to join in our yearlong anniversary celebration and earn extra-credit points at the same time! Below, a short trivia game about 15 years of EW covers. Earn one additional point per correct answer.

Julia Roberts

○A 5 ○B 10 ○C 14

Madonna

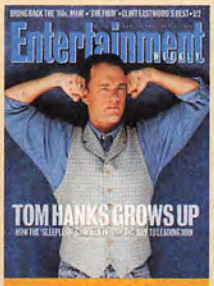
○A 3 ○B 4 ○C 5

Harrison Ford

○A 4 ○B 7 ○C 10

Nicole Kidman

○A 6 ○B 7 ○C 8



Tom Hanks

○A 4 ○B 6 ○C 10

Sarah Michelle Gellar

○A 6 ○B 8 ○C 10

1 These celebs have appeared on EW's cover more often than others. We counted up the front pages that featured them as the single main image. Guess how often each appeared. Don't worry, we won't ask you to remember every chip, inset, or multiple image cover, like the Oscars, just the main images, like those above.

2 Who was featured most prominently on the very first cover of ENTERTAINMENT WEEKLY?

3 Celebrity photography is most often done in fabulous color. But EW has frequently and notably pictured artists in subtle and beautiful black and white. Again, counting only the single main photo, can you guess how many covers featured a straight black-and-white image? Was it 25, 57, or 98?

4 How many covers featured a single main image that was a portrait of a dog?

5 Only three animated feature films have ever been the main cover of EW. Name them.

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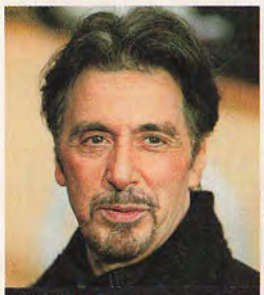
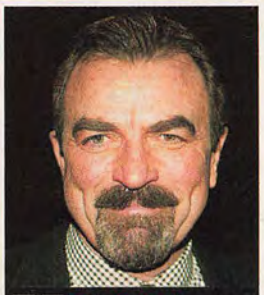
64 Get ready, it's a three-way mix and match. Match the film to the star of the foreign original and star of the Hollywood remake:



Al Pacino

Naomi Watts

Kiefer Sutherland



Tom Selleck

1 *The Vanishing*	2 *Three Men and a Baby*	3 *Insomnia*	4 *The Ring*
A Nanako Matsushima	B Gene Bervoets	C Roland Giraud	D Stellan Skarsgård

65 What is the name of Raymond Burr's mysterious salesman character in 1954's *Rear Window*?

BONUS What is the crime that Jimmy Stewart's L.B. Jefferies suspects him of?

66 What were the three simple rules for taking care of a Mogwai in 1984's *Gremlins*?

67 Presidential candidate Hal Phillip Walker, who is never seen but often heard on a loudspeaker in Robert Altman's *Nashville*, is a member of what fictional political party?

a. The Tornado Party
b. The Grand Ole Opry Party
c. The Replacement Party
d. The Mason-Dixon Party

68 What was on the license plate of the *Ghostbusters*' car?

a. BUSTERS
b. ECTO-1
c. GHOUL POWER
d. SLIME ME

69 What amazing feat does Earl—as witnessed by Modell, Eddie, Billy, and the others—accomplish at the *Diner*?

70 What's the musical number Dr. Frankenstein (Gene Wilder) and his monster (Peter Boyle) perform in *Young Frankenstein*?

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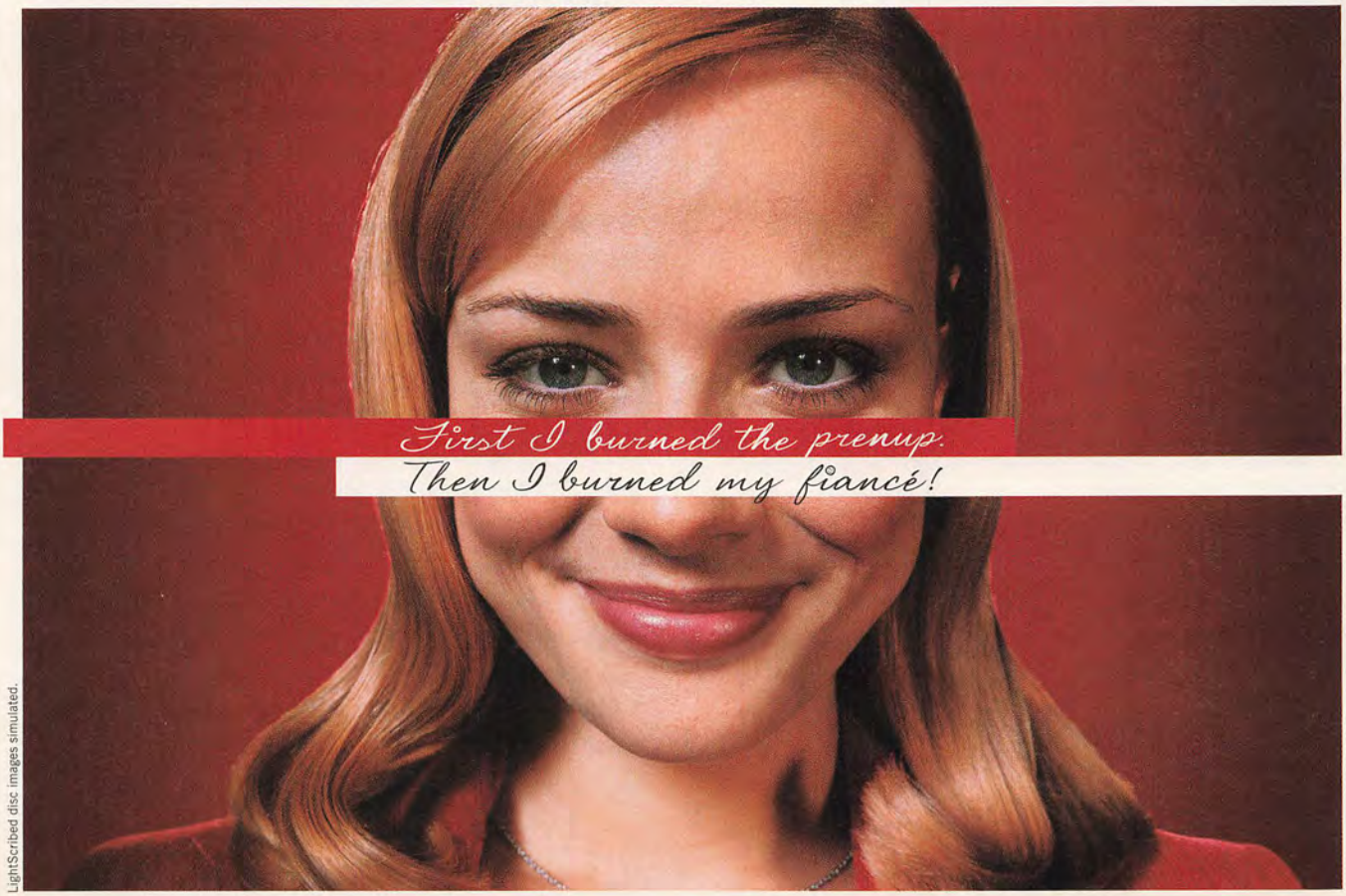

LightScribed disc images simulated.

71 In *Fatal Attraction*, what heinous offense does Alex Forrest (Glenn Close) NOT commit:

a Abducting a child
b Pouring acid onto a car
c Stabbing a dog
d Boiling a bunny

72 In Ridley Scott's sci-fi thriller, blade runners were special agents used to kill renegade replicants. But this was not considered execution, it was called:

BONUS How long is a replicant's life span?

73 In *Gladiator*, what is Russell Crowe's character's full name?

75 What does Jeffrey Beaumont (Kyle MacLachlan) find in the grass in *Blue Velvet*?

BONUS On what nefarious street does Dorothy (Isabella Rossellini) live?

76 What town in Australia is ABBA-loving Muriel Heslop (Toni Collette) from in *Muriel's Wedding*?

a Porcupine Flat
b Porpoise Spit
c Port Botany
d Padstow Heights

74 FAMOUS LAST LINES Match the final line of dialogue to its film:

A	"Madness...madness."		1 *Vertigo*
B	"The horror...the horror."		2 *Amadeus*
C	"Oh, Mother will love it up here."		3 *Psycho*
D	"I'm not a cabdriver. I'm a coffeepot."		4 *Manhattan*
E	"God have mercy."		5 *The Bridge on the River Kwai*
F	"I absolve you all."		6 *Apocalypse Now*
G	"I was cured all right."		7 *Being There*
H	"Why, she wouldn't even harm a fly."		8 *To Catch a Thief*
I	"Life is a state of mind."		9 *A Clockwork Orange*
J	"You have to have a little faith in people."		10 *Arsenic and Old Lace*

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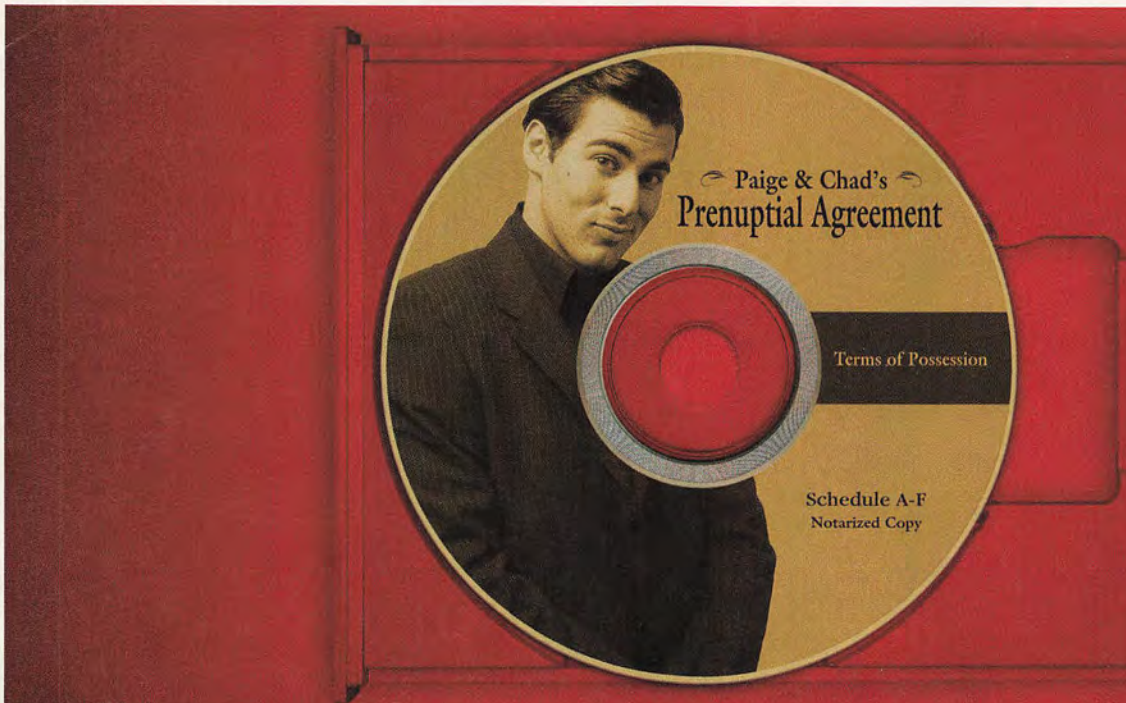

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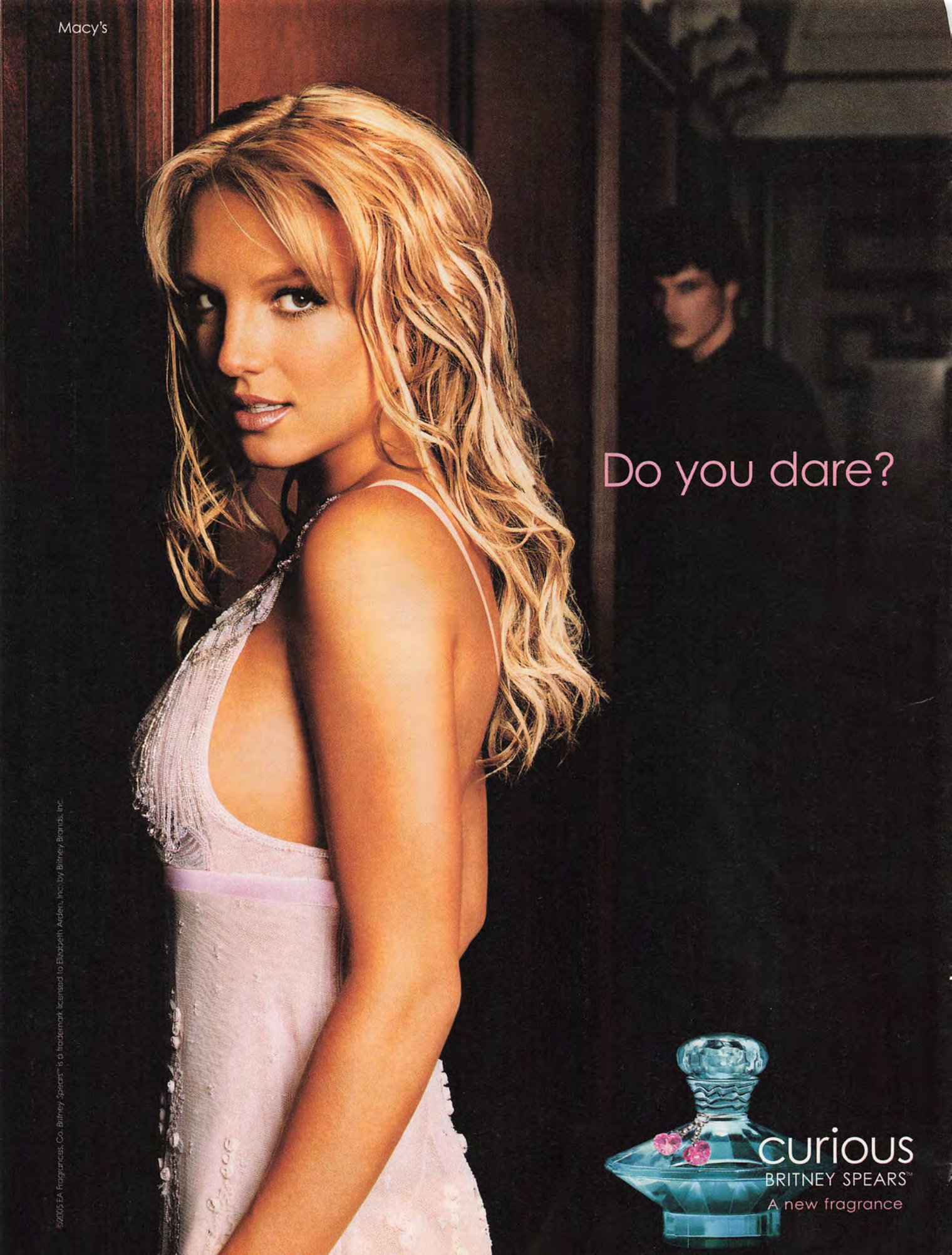

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77 Match Sylvester Stallone's macho character name with his movie:

A Kit Latura		1 *Stop! Or My Mom Will Shoot*
B Ray Quick		2 *Over the Top*
C John Spartan		3 *Demolition Man*
D Lincoln Hawk		4 *Daylight*
E Joe Bomowski		5 *The Specialist*

78 Put these films directed by John Sayles in order of release:

a *Matewan*
b *Return of the Secaucus 7*
c *Baby It's You*
d *Lianna*

79 In *Lost in America*, what two words is Linda Howard (Julie Hagerty) forbidden to use in the same sentence?

80 Name the Alfred Hitchcock film that director Brian De Palma pays homage to in:

Sisters _____
Body Double _____
Obsession _____
Dressed to Kill _____

81 Speaking of Brian De Palma's homages, 1987's *The Untouchables* features a dramatic gunfight in a train station culminating with a baby carriage falling down a flight of stairs. The sequence is a tribute to what 1925 film?

82 Cinema math: What number do you get in this sequel equation? (Only counting theatrically released movies.) Number of *Police Academy*s + Number of *Halloween*s – Number of *Star Trek*s =

83 Who directed the 1987 comedy *Three Men and a Baby*?

84 In *Kill Bill—Vol. 1*, who is the first "assassin" the Bride actually takes revenge on?

a O-Ren Ishii
b Elle Driver
c Vernita Green
d Budd

BONUS What is the name of O-Ren Ishii's masked gang?

BEFORE & AFTER

Fans of *Jeopardy!* and *Wheel of Fortune* may recognize these "before and after" questions. Here, we give you descriptions of two movies where the titles have a word in common. The answer to the clue is a new combined title. For instance: A '40s-era Ray Milland drama about an alcoholic on a bender and a mindless comedy about two guys and their dead boss would be *The Lost Weekend at Bernie's*. See if you can guess the rest.

85 A 1995 Ron Howard movie starring Tom Hanks as Jim Lovell, and a 2004 bubblegum time-travel flick featuring Jennifer Garner.

86 An Italy-set romantic drama from Merchant Ivory, and an airline stewardess comedy starring Gwyneth Paltrow and Christina Applegate.

87 A Kirsten Dunst cheerleading comedy and a Marlon Brando union "contender."

88 A rockin' band movie starring Tom Everett Scott as a drummer, and a charged Spike Lee joint that tells people to "wake up!"

89 The George Clooney–Steven Soderbergh heist sequel, and the courtroom drama starring Henry Fonda.

90 A Merchant Ivory film starring Emma Thompson and Helena Bonham Carter, and a World War II-set Graham Greene adaptation starring Ralph Fiennes and Julianne Moore.

91 A Siamese-twin Farrelly brothers comedy, and a brother-sister drama that garnered Laura Linney her first Academy Award nomination.

92 John Belushi fought to save his fraternity house in this college comedy, and Jennifer Connelly fought to save her house in this San Francisco-based drama.

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EW's 15th Anniversary Quiz CRITICS' CORNER

How well do you know our reviewers? Below are excerpts—culled from year-end Best & Worst lists—from EW film critics Owen Gleiberman and Lisa Schwarzbaum. Can you match the critique to the film? Again, one point for each.

1 "The dregs of the Southern-fried chick flick." —*OG*

2 "This brain-dead action hack job is based on a videogame, but it's about as exciting to watch as a broken pinball machine." —*OG*

3 "This generically estrogenic production let a lot of big actresses loose in a confined space—and left the place looking like Tara after the Union marched through." —*LS*

4 "This may be the first movie that bends your brain and breaks your heart at the same time." —*OG*

5 "It's the brainless, steroidal action movie of the year! And it was made, apparently, for audiences that found old-school monosyllabic action heroes too highbrow and intellectual." —*LS*

6 "To call it awful simply won't do." —*OG*

7 "Here's a brainteaser that says love is more than the sum of our memories or our pixels, and that the delete button of the mind doesn't take into account the hard drive of the heart." —*LS*

8 "This was one time Hollywood gambled on audience stupidity and lost." —*LS*

- ☐ a 2000's *Where the Heart Is*
- ☐ b 2004's *Eternal Sunshine of the Spotless Mind*
- ☐ c 2001's *Lara Croft: Tomb Raider*
- ☐ d 2002's *XXX*
- ☐ e 2002's *Divine Secrets of the Ya-Ya Sisterhood*
- ☐ f 2001's *The Mexican*
- ☐ g 2004's *Eternal Sunshine of the Spotless Mind*
- ☐ h 2000's *Pay It Forward*

93 Pow! Match the Bat villain to the feature film he or she appeared in:

☐ The Joker

☐ The Riddler

☐ The Penguin

☐ Poison Ivy

A *Batman* B *Batman & Robin* C *Batman Forever* D *Batman Returns*

94 Which of these horror films were nominated for a Best Picture Oscar?

- a *The Sixth Sense*
- b *The Silence of the Lambs*
- c *The Exorcist*
- d All of the above

95 Whose story is Norma Desmond (Gloria Swanson) adapting into a screenplay for her return to the screen in *Sunset Boulevard*?

- a Scheherazade
- b Salome
- c The Virgin Mary
- d Mary, Queen of Scots

96 What was the original title for the script of *Apocalypse Now*?

- a *Heart of Darkness*
- b *The Psychedelic Soldier*
- c *Blood on the River*
- d *The Hollow Men*

97 In *Get Shorty*, what automobile is the "Cadillac of minivans"?

- a Oldsmobile Silhouette
- b GMC Safari
- c Pontiac Transport
- d Mitsubishi Diamante

98 In 1955, Marilyn Monroe, playing the Girl, scratched which actor's *Seven Year Itch*?

- a Cary Grant
- b Robert Mitchum
- c Tom Ewell
- d Frank Sinatra

99 What are the three films that constitute Australian director Baz Luhrmann's Red Curtain Trilogy?

100 1985's *Pee-wee's Big Adventure* is loosely based on what Vittorio De Sica classic? (We said loosely.)

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GOING BEYOND THE CALL®

what's your star wars IQ?

From a. Chewbacca to 'Cheers', b. Luke's aunt to Ewan's uncle, and c

this quiz is guaranteed to test your knowledge of all things 'Star Wars'

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Q: Why is the Force like a roll of duct tape? A: Because it has a dark side, a light side, and it binds the galaxy together. Yes, this is what passes for a *Star Wars* joke. But what they may lack in humor, the many fans of George Lucas' six-part space saga more than make up for in devotion. To mark the upcoming release of the final installment, *Episode III—Revenge of the Sith* (left)—and to celebrate nearly 30 years of childhood-defining films—we present a quiz that we hope will take you back to a place a long time ago in a galaxy far, far away...

LEVEL 1

PADAWAN *Star Wars* neophyte, you are? Take this challenge, young Padawan.

1 In *Return of the Jedi,* the final battle takes place in what planetary system?

a Endor
b Dantooine
c Bespin
d Dagobah

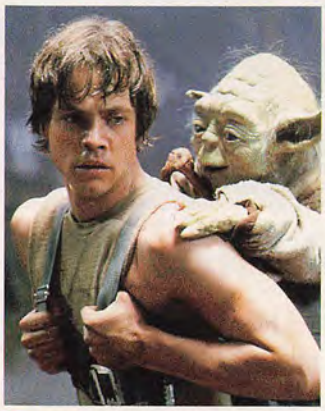
2 In *The Empire Strikes Back,* what kind of creatures are used for transportation on the ice planet Hoth?

a Gungans
b Peko-Pekos
c Tauntauns
d Banthas

3 George Lucas' dog, Indiana—who lent his name to a certain Nazi-battling archaeologist—was also the inspiration for which *Star Wars* character?

4 What moon of Yavin serves as the base of operations for the Rebels during the final attack on the Death Star in *Star Wars*?

a The second
b The third
c The fourth
d The fifth



5 According to Yoda, "Fear leads to anger, anger leads to hate...." What does hate lead to?

a Revenge
b Blood
c Suffering
d Redemption

6 How did Han Solo come to own the *Millennium Falcon*?

8 Which character has NOT appeared in both the first and second trilogies?

a Jabba the Hutt
b Yoda
c Jar Jar Binks
d Boba Fett

9 The menacing Sand People of Tatooine are also known by what more descriptive name?

10 Which of these characters has NEVER uttered the line "I have a bad feeling about this"?

a Anakin Skywalker
b Princess Leia
c Obi-Wan Kenobi
d Yoda

7 Match the unlucky victim to his killer:

A Obi-Wan Kenobi

B Qui-Gon Jinn

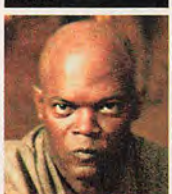
C Jango Fett

D Jabba the Hutt

1 Darth Maul

2 Princess Leia

3 Darth Vader



4 Mace Windu

11 In *The Phantom Menace*, how many laps is the pod race?

A 2 B 3 C 4 D 5

12 Luke Skywalker has never ridden which of the following:

a. A rancor
b. An Imperial speeder bike
c. A mynock
d. A tauntaun

13 In how many forms of communication is C-3PO fluent?

a. Over 50
b. Over 1,200
c. Over 500,000
d. Over 6,000,000

14 Before he became a Jedi, Luke Skywalker was a farm boy—what "crop" did he and his uncle and aunt "farm"?

15 Match the creatures below to their respective home worlds:

A Ewoks

B Jawas

C Gungans

D Geonosians

Tatooine Geonosis Naboo Endor

16 How many creatures attack Obi-Wan, Anakin, and Padmé in the Geonosian arena?

17 What color eyes does Chewbacca have?

LEVEL 2

JEDI Okay, hotshot, if you can answer 9 of the next 12 questions correctly, you're no ordinary scruffy-looking nerf-herder.

18 It was by banging on a high-tension wire that sound designer Ben Burtt created what familiar *Star Wars* sound effect?

19 In what country did the first day of filming the first *Star Wars* film take place?

20 A high level of what microscopic organisms indicates great powers of the Force?

a. Miti-condrians
b. Midi-chlorians
c. Micro-colorians
d. Lando-calrissians

21 Who appears as "Himself" in *The Phantom Menace*?

a. Jar Jar Binks
b. Jabba the Hutt
c. Yoda
d. C-3PO

22 What does the word "Vader" translate to in Dutch?

a. Malice
b. Invade
c. Father
d. Evil

23 What is the last name of Luke Skywalker's Uncle Owen and Aunt Beru?

24 In *The Phantom Menace*, who sabotages Anakin's pod before the race?

25 What is the unit number of the Death Star trash-compactor room that nearly crushes Han, Luke, Leia, and Chewbacca in *Star Wars*?

a. 1675
b. 26534
c. 3263827
d. 5225600

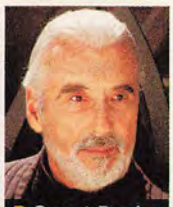
26 In the first trilogy, the Imperial forces use TIE fighters. What does TIE stand for?

27 Match the character from *Attack of the Clones* with the color of his lightsaber:

A Mace Windu

B Anakin Skywalker

C Yoda


D Count Dooku

○ GREEN ○ PURPLE ○ RED ○ BLUE

28 Which of the following is NOT a title of an animated spin-off of *Star Wars*?

a *Droids*
b *Ewoks*
c *Wookiees*
d *Clone Wars*

29 Which letter does NOT designate a class of Rebel Alliance fighters?

a B
b C
c X
d Y

LEVEL 3

JEDI MASTER Get more than six of these questions right and you'll definitely prove that you know the difference between a Sarlacc and a hole in the ground.

30 Which of these directors worked as an assistant cameraman on *Return of the Jedi*?

a Michael Bay
b Steven Soderbergh
c David O. Russell
d David Fincher

31 After whom was George Lucas rumored to have named Anakin Skywalker?

32 Which of these actresses did NOT play one of Queen Amidala's handmaidens?

a Sofia Coppola
b Rose Byrne
c Keira Knightley
d Alexis Bledel

33 Auditions for *Star Wars* were held at the same time and place as the casting sessions for what popular horror flick?

34 What feature films marked the first post–*Star Wars* roles for Mark Hamill, Harrison Ford, and Carrie Fisher, respectively?

35 In *Attack of the Clones*, what two usually costumed actors can be spotted at the bar (one seen below) in which Obi-Wan and Anakin search for a would-be assassin?

36 The actor who plays which of these *Cheers* regulars appeared as a Rebel officer in *The Empire Strikes Back*?

a Norm
b Cliff
c Frasier
d Woody

37 One of Ewan McGregor's uncles appeared in all three films of the original trilogy. What character did he play?

38 What misleading movie title did *Return of the Jedi* briefly take while shooting in Northern California?

39 What was George Lucas' famous four-word exhortation given to his actors after what they thought were countless takes and retakes?

a "Pretend I'm not here"
b "We'll all be rich!"
c "Faster—and more intense!"
d "One more time, please"

40 Which of these insults did C-3PO NOT hurl at R2-D2?

a "Overweight glob of grease"
b "Mindless philosopher"
c "Stupid little short circuit"
d "Nearsighted scrap pile"

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the answers

how you did

above 90 Congrats! Those hours spent on the couch have finally paid off: You're a certified buff. Now for cryin' out loud, go outside before you get rickets. **between 60 and 90** You could sustain conversation with Martin Scorsese for exactly six minutes. And after that, he'd take over, so give yourself a hand! **between 25 and 59** You did very, very well. Now go sit down at the kids table. The grown-ups are talking. **below 25** "Tries hard, but finds cinephilia difficult." Go out and rent, rent like the wind! Or risk being the jerk at the party who confuses *Gigolo*, *Gigi*, and *Gigli*.

1 B, The Tangiers
2 Post-its
3 The *Nostromo*
4 Harold Russell, who won Best Supporting Actor for his role as a returning WWII vet in 1946's *The Best Years of Our Lives* and, at the same ceremony, was awarded an honorary statuette for bringing courage to fellow veterans with his performance
5 1966's *The Fortune Cookie* and 1998's *The Odd Couple II*
6 *Marathon Man*
7 Your Self Storage
1-Point Bonus Benjamin Raspail's ("Best thing for him really, his therapy was going nowhere")
8 B, Frankie Faison
9 A, Sean Connery: 7; B, George Lazenby: 1; C, Roger Moore: 7; D, Timothy Dalton: 2; E, Pierce Brosnan: 4
10 B, World War II
11 Even though he's probably one of the most horrifying and sadistic murderers in cinematic history, John Doe isn't seen killing anyone on screen
12 A tennis racket
13 D, Charles Bronson
14 A, *To Serve and Protect*
15 1931's *Cimarron*, 1990's *Dances With Wolves*, and 1992's *Unforgiven*
16 C, By playing the piano
17 B, Sweet Sue and Her Society Syncopaters
18 Bedford Falls
19 Seven
20 E, *Texasville*—which was released 19 years after *The Last Picture Show*
21 "Good afternoon, good evening, and good night!"
22 *Rocky*
23 A: Speed; B: Invisibility; C: Strength; D: Elasticity
24 Devils Tower
25 The Lapp family
26 D, Narcolepsy
27 D, *The Breakfast Club*
28 Otter: D; D-Day: C; Bluto: A; Neidermeyer: E; Pinto: B
29 Eve White, Eve Black, and Jane
1-Point Bonus Eve White and Eve Black
30 C, $4 million
31 B, *The Right Stuff*
32 Tax evasion
33 C, Sammy Davis Jr.
34 Hugh Grant in *Love Actually* is to "Jump (For My Love)" and Kevin Kline in *In & Out* is to "I Will Survive"
35 D, *Turner & Hooch*
36 B, The Little 500
37 *Fox Force Five*
38 A, *The Killers*
39 *Little Man Tate*
40 Gilley's
41 D, *The Black Cat*
42 A: 4; B: 6; C: 5; D: 8; E: 1; F: 3; G: 9; H: 7; I: 2
43 The Precogs, or Precognitives
44 Wilson Pickett
45 Ithaca
46 C, *Red Dawn*
47 C, *Greetings*
48 Pop, Six, Squish, Uuh-uh, Cicero, Lipschitz
49 Sharks with frickin' laser beams attached to their heads
1-Point Bonus 2002's *Austin Powers in Goldmember*

NAME GAME

50 Frances Houseman
51 Frodo, Sam, Pippin, Merry, Boromir, Aragorn, Legolas, Gimli, Gandalf
52 D, Dorothy
53 B, Marie Samuels
54 B, Randall Stephens
55 Otis Day & the Knights
56 A: 1; B: 3; C: 2; D: 2; E: 3
57 Cello
58 C, *Spy Hunter*
59 "Don't be stupid"
60 Country Baby
61 B, In a porn shop
62 B, Penicillin
63 A, Luke Perry

EW'S 15TH ANNIVERSARY QUIZ

TAKE COVER

1 Julia Roberts: C, 14; Madonna: C, 5; Harrison Ford: B, 7; Nicole Kidman: C, 8; Tom Hanks: C, 10; Sarah Michelle Gellar: A, 6
2 k.d. lang
3 57
4 One: *Frasier*'s Eddie (#199)
5 *Aladdin*, *The Lion King*, and *Toy Story*
64 Al Pacino: 3 & D; Naomi Watts: 4 & A; Kiefer Sutherland: 1 & B; Tom Selleck: 2 & C
65 Mr. Thorwald
1-Point Bonus Murdering his wife
66 No water (violated); no food after midnight (violated); and no bright light
67 C, The Replacement Party
68 B, ECTO-1
69 He eats the whole left side of the menu, including the fried chicken dinner

70 "Puttin' on the Ritz"
71 C, Stabbing a dog
72 Retirement
1-Point Bonus Four years
73 Maximus Decimus Meridius
74 A: 5; B: 6; C: 8; D: 10; E: 1; F: 2; G: 9; H: 3; I: 7; J: 4
75 A human ear
1-Point Bonus Lincoln Street
76 B, Porpoise Spit
77 A: 4; B: 5; C: 3; D: 2; E: 1
78 B, D, C, A
79 "Nest" and "egg"
80 *Sisters*: *Psycho*; *Body Double*: *Rear Window*; *Obsession*: *Vertigo*; *Dressed to Kill*: *Psycho*
81 It's a nod to the Odessa steps sequence in Sergei M. Eisenstein's *Battleship Potemkin*
82 4 (6 + 8 – 10 = 4)
83 Leonard Nimoy
84 A, O-Ren Ishii. In the opening sequence, we see Vernita Green being killed, but according to the film's chronology, O-Ren Ishii is already dead
1-Point Bonus The Crazy 88's

BEFORE & AFTER

85 *Apollo 13 Going on 30*
86 *A Room With a View From the Top*
87 *Bring It On the Waterfront*
88 *That Thing You Do the Right Thing*
89 *Ocean's Twelve Angry Men*
90 *Howards End of the Affair*
91 *Stuck on You Can Count on Me*
92 *Animal House of Sand and Fog*

93 The Joker: A; The Riddler: C; The Penguin: D; Poison Ivy: B
94 D, All of the above
95 B, Salome
96 B, *The Psychedelic Soldier*
97 A, Oldsmobile Silhouette
98 C, Tom Ewell
99 1993's *Strictly Ballroom*, 1996's *Romeo + Juliet*, and 2001's *Moulin Rouge*
100 *The Bicycle Thief*

EW'S 15TH ANNIVERSARY QUIZ

CRITICS' CORNER

1 A, *Where the Heart Is*
2 C, *Lara Croft: Tomb Raider*
3 E, *Divine Secrets of the Ya-Ya Sisterhood*
4 G, *Eternal Sunshine of the Spotless Mind*
5 D, *XXX*
6 F, *The Mexican*
7 B, *Eternal Sunshine of the Spotless Mind*
8 H, *Pay It Forward*

WANT MORE? Take our online-only pop quiz, and we'll rate your skills at *ew.com/onlinequiz*

What's Your Star Wars IQ?

1 A, Endor
2 C, Tauntauns
3 Chewbacca
4 C, The fourth
5 C, Suffering
6 He won it "fair and square" from Lando Calrissian in a sabacc game
7 A: 3; B: 1; C: 4; D: 2
8 C, Jar Jar Binks
9 Tusken Raiders
10 D, Yoda
11 B, 3
12 C, A mynock
13 D, Over 6,000,000
14 Moisture
15 A: Endor; B: Tatooine; C: Naboo; D: Geonosis
16 Three
17 Blue
18 Laser blast
19 Tunisia
20 B, Midi-chlorians
21 B, Jabba the Hutt
22 C, Father
23 Lars
24 Sebulba
25 C, 3263827
26 Twin-ion engine
27 A: purple; B: blue; C: green; D: red
28 C, *Wookiees*
29 B, C
30 D, David Fincher
31 Director Ken Annakin
32 D, Alexis Bledel
33 *Carrie*
34 *Corvette Summer* (Hamill); *Heroes* (Ford); *The Blues Brothers* (Fisher)
35 Anthony Daniels (C-3PO) and Ahmed Best (Jar Jar Binks)
36 B, Cliff (John Ratzenberger)
37 Wedge Antilles
38 *Blue Harvest*
39 C, "Faster—and more intense!"
40 B, "Mindless philosopher"

BLUE VELVET: DE LAURENTIIS/THE KOBAL COLLECTION; *STAR WARS* (2): ® & TM LUCASFILM LTD.

IAN MCEWAN'S LAST NOVEL, 2002'S CRITICALLY acclaimed *Atonement*, proved both a joy and a curse. A commercial smash that sold more than 3 million copies worldwide (joy), the book undoubtedly left critics, readers, and publishing house accountants with high expectations for a repeat performance (curse). "The only thing I knew for sure," McEwan, 56, says of his own low expectations for his new novel *Saturday* (Nan A. Talese, $26), "was that I wanted to get as far as possible from anything historical.

"*Saturday* is much closer to my life than anything I've written," he says in the kitchen of his home as he prepares a fish stew, the very meal *Saturday*'s protagonist, neurosurgeon Henry Perowne, cooks for his own family on the day in which McEwan's novel is set. "A lot of writers use circumstances of their existence to weave a novel, but I've always avoided it. I've made the man younger than me, but [we share] the slow decline of physical prowess, a real sense that Sunday is coming." They also share a London neighborhood, and a stately Georgian town house; Perowne's wife, Rosalind, resembles McEwan's second wife, Annalena McAfee, editor of *The Guardian*'s literary supplement (and, it should be noted, a close friend of mine); the son, Theo, favors McEwan's younger child, Greg, 18. (Will, 21, is studying genetics at university.)

McEwan's obsession with the randomness of danger—a sense that an orderly world can be suddenly upended by catastrophe—and the resulting issues of guilt and responsibility seem particularly suited to *Saturday*. Set on a single day in 2003, the novel follows a contented, successful man whose existential fears of terrorist threats to his family's security are amplified after a confrontation with a menacing stranger.

"Perowne's kind of an alter ego," McEwan says, blithely chucking saffron into the stew pot (he prefers instinct to cookbooks). "I've lent him great chunks of my own thoughts and interests. I mean obviously I don't share his views on a lot of things, but music, cooking, playing squash..."

ENTERTAINMENT WEEKLY ...driving a Mercedes S500 with cream upholstery?

MCEWAN I don't have one of those yet [*laughs*]. But I did get a case of a very nice wine mentioned on the first page of *Enduring Love*, so I'm hoping to find a Mercedes crated outside my front door.

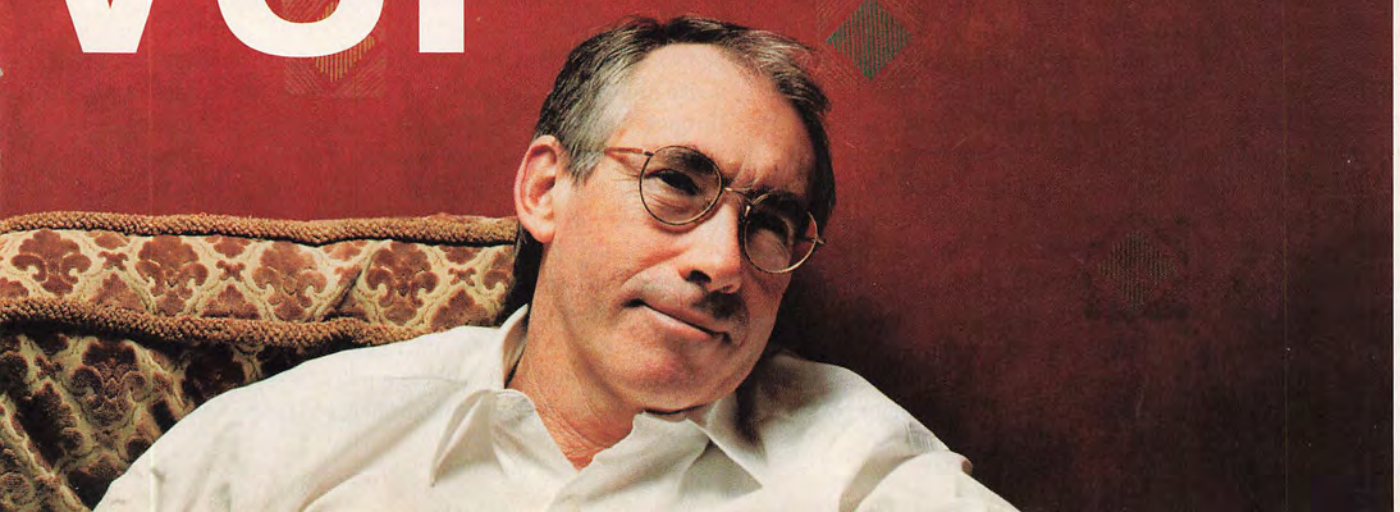
EW What was your ambition for *Saturday*?

MCEWAN I really wanted this meditative style, fairly digressive. I wanted to capture the white noise of someone's fairly focused thinking, to have a parallel set of anxieties about the world, but tied in with the pleasures. It's a huge challenge to write happiness in an extended way, and that was another premise for this book: that I could write about something that celebrated wine, sex, love, friendship, children. So oddly enough, for a novel about

Terrible things happen to innocent people in Ian McEwan's novels, and his follow-up to 'Atonement' is no different—except that this time, it's personal

urday Night ver

by Mary Kaye Schilling



a country on the verge of war, it's meant to be a celebration of life.

EW Why a neurosurgeon?

MCEWAN There are just so many hospitals in this area of London, and I thought I would get to know and shadow a neurosurgeon. In too many novels, no one works. People seem to have space only for fretting over personal relationships. I wanted to get to the heart of people's identity, their soul. It's amazing the number of people who are not sadly alienated; they relish their work and derive a lot of their self-regard from it.

EW When did you settle on confining it to one 24-hour period?

MCEWAN By the time I was writing the first chapter, in January of 2003, the overwhelming story was the imminent invasion of Iraq and the U.N. process. And I knew all that had to be incorporated as background. Then on Feb. 15, there was a huge peace march in London, and it was then that I thought that's how I'll capture these times, with [that] day, not several.

EW I'm wondering if Perowne's heated debates with his daughter, Daisy, who is adamantly antiwar, are reflections of your own conflicted feelings.

MCEWAN That's true. I did have profound misgivings—especially once we knew the invasion was going to happen without the U.N.—that nobody involved knew what they were doing. On the other hand, I thought, given this would happen, there was a chance we could get rid of an appalling regime. I was very torn about it. Perowne's probably a little more pro-war than I was, but what I didn't want was a sort of right-on guy who just knew it wasn't right. There would be no texture without doubt.

"I'm suggesting that you can be the most sophisticated, sentient being, have a rich inner life, and find novels faintly boring."

EW Fear really hits home with the arrival of Baxter, a thug who stalks Perowne and invades his home after a car accident. Who is he to you?

MCEWAN What both Perowne and the reader bring to [this day] is the memory of 9/11. When it comes, the terrible thing, it will always surprise you. And so it does in this case—it's Baxter. When you're sending troops to war, it's very hard to control outcome. And when you have [a car accident], which is a personal version, a shrunken-down, tiny version of a war, you can't possibly design the result. So I was interested in just the ease of f---ing everything up.

EW You and Perowne differ on one subject: He dislikes literature, despite the desperate attempts of his poet daughter to educate him.

MCEWAN Perowne is really the reverse image of Briony in *Atonement*. She loved literature passionately; Perowne doesn't quite get it. He's not stupid—he's obviously a brilliant surgeon—but what I'm suggesting is that you can be the most sophisticated, sentient being, have a rich inner life, and find novels faintly boring.

EW Wow. That's tantamount to treason in literary circles.

MCEWAN You often hear novelists proclaim solemnly that we all need stories and narrative and life is meaningless without reading a novel. Most people get by from week to week without reading one. As far as Perowne is concerned, he's living proof of this. And yet, of course, he's in a novel.

EW One person who reads your novels is Laura Bush.

MCEWAN I think she said in an interview that [*Atonement*] was by her bedside. And so I was invited to be part of a ladies' lunch at 10 Downing Street with [playwright] Tom Stoppard and a couple of children's book writers. While the grown-ups—President Bush, Colin Powell, Condi Rice, and [Tony] Blair—were in [another]. As we were leaving, the Masters of the Universe came out of their conference. There was 10 minutes of careful, fairly bland conversation, and it was very interesting to watch President Bush up close. He's not a complete idiot. When someone ceases to be simply a set of policies with which you may disagree, he becomes this oddly, surprisingly humorous and charming character. Right afterwards I joined a friend at a huge peace demonstration where people were holding "Bush: Murderer" signs and I thought, Christ, if you knew where I'd just been!

EW So what do you read?

MCEWAN Novels make massive demands on time, and they have to be really good. So like Perowne, I sometimes find myself in the position of thinking of the novels I might read, then realizing I don't want to read anything imagined. I want someone to explain another aspect of the world—tectonic plates or the life cycle of a bug. But of course I do read fiction. Alice Munro—is a sort of household god. Philip Roth—I've been amazed at what he's done in the last 12 years. I've liked Zadie Smith.

EW You've written several screenplays [including *The Good Son*]. Do you enjoy that process?

MCEWAN Film, I think, is a lumbering and grotesquely unsophisticated medium. The thing it can't do is consciousness—the insiderly, unfolding sense of life lived in the subjective. So what you get is what people say and do, and that's about all.

EW Four of your novels have been turned into movies, and *Atonement* is in the works [with *Iris*' Richard Eyre directing]. What did you think of the most recent, *Enduring Love*?

MCEWAN [Director] Roger Michell did well. It's not what I would have done, but he was utterly consistent with what he wanted from the beginning. If you've decided not to do the screenplay [of your novel], the process requires a degree of generosity and detachment. What you make available is a kind of quarry, and they can come and take what they want. Criticizing a movie for not being faithful to the book is, I think, to get the whole thing wrong.

EW What's next?

MCEWAN I've no idea. Sometimes when I finish a novel I feel I can't write another because everything I ever knew was in it. I go through months after—I'm going through it now—feeling incredibly stupid. I read book reviews and think, God, everyone knows so much and I don't know anything!

EW How do you look back on your work?

MCEWAN I don't look back much—I'm not very interested. The only book that interests me is the one I've just written. It doesn't bother me if someone tells me they've read *The Cement Garden* and think it's a pile of s---. Why should I care? But it *would* bother me if someone told me *Saturday* was a pile of s--- [*laughs*]. Should that happen, an S500 Mercedes might help soften the blow. ■

(PREVIOUS PAGES) NEIL WILDER/K2/GAMMA

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Ad Council

The Reborn Identity

New sound, new management, and new hair color (it's natural—she swears) help **Kelly Clarkson** 'Breakaway' from her 'American Idol' roots

BY NICHOLAS FONSECA

photograph by nick ruechel

THE 14TH HOUR OF KELLY CLARKSON'S WORKDAY JUST TICKED BY—ALREADY she has performed on the *Today* show, posed for a photo shoot, and granted an interview to *Dateline NBC*—but pop's biggest motormouth shows no signs of slowing down. On her way to dinner at New York City's famed chuckwagon eatery Cowgirl Hall of Fame, the 22-year-old Texas native, clad appropriately in a T-shirt that reads "Cowboys Make Better Lovers," is rattling through a litany of topics (proper skin care, hotel gyms, party drugs, and Britney Spears) before settling on a promising subject: Marilyn Monroe. • "You know, I don't really like her all that much. I mean, I think she was beautiful and it's great that she was on the voluptuous side [and still a sex symbol], but I've watched her movies and they don't really do that much for me. I kind of think of her as the Paris Hilton of her day. And didn't she marry, like, five guys?" • "She married three men!" yells her hair and makeup artist, Steeve (yes, that's how he spells it), from the front seat of her limo. • Clarkson barely misses a beat. "Oh, well, okay! Heck, my *mom* married twice."

If Lara Flynn Boyle muttered similar words about Paris Hilton, the tabloids would scream "Cat Fight!" Hear them spill from Kelly's lips (gloss-free for this low-maintenance chick) and everybody laughs gently, as if listening to their baby daughter coo. It's just one of the oddities that's marked Kelly Clarkson's career since she won *American Idol* two and a half years ago. After a perfunctory first album, which sold 2.1 million copies, she has unexpectedly matured into a vital and—yikes!—successful pop/rock artist, shaking off the lingering residue that coats so many reality show contestants. More surprisingly, she's avoided the dreaded sophomore slump (see Joss Stone and Vanessa Carlton) with her second album, *Breakaway*. The well-received set has sold nearly 2 million copies, produced two top 10 singles, and continues to ping-pong through *Billboard*'s top 20, where it's been since its Nov. 30 release. Chalk up its success to great marketing (the lilting title tune, also on the *Princess Diaries 2* soundtrack, played to her core fans, while single No. 2, the harder "Since U Been Gone," wooed new ones) and Clarkson's viability on radio, a medium that no other *Idol* contestant has been able to crack consistently. "She has the broadest appeal of the Idols," says Jeff Zuchowski, program director of New York's WKTU-FM. "From the beginning, she had the correct look and sound of a pop artist. She's a safe bet for us."

Clarkson at the Orange Bowl's halftime show in January

Not that she herself is risk-averse. Just weeks before the release of her new DVD and a 34-city tour, Clarkson dropped her managers at 19 Entertainment (its president, *Idol* producer Simon Fuller, will still rep winners even after 19's recent sale). Her new agreement with The Firm, a more music-focused agency, seems to be a tacit indication that she aches to distance herself from the show. (In case you're wondering, she no longer watches, knows nothing about the Mario Vazquez brouhaha, won't be making any more *Idol* appearances, and is too polite to dis the program herself.) "We want to focus on her growth as a long-term artist, not as a former contestant," says new manager Jeff Rabhan. "Her albums can't just sound like souvenirs." Clarkson—who calls her old partnership "an arranged marriage"—insists that she has no beef with Fuller. "He was just literally in Timbuktu all the time," she says. "I need somebody there for me on a day-to-day basis." (Fuller responds: "Kelly is an amazing girl who has deservedly enjoyed enormous commercial success.")

"It was an arranged marriage," says **Clarkson** of 19, her post-*Idol* management. "Simon Fuller was in Timbuktu all the time. I need somebody on a day-to-day basis."

Breakaway's triumph came in a roundabout way—via her parents' 1988 split, some Goth rockers, and a last-minute trek to Scandinavia. Clarkson had just six months to hone the album's crunchy edge, enlisting former Evanescence members Ben Moody and David Hodges to help craft songs that touch on more personal travails. "Everybody kept saying 'What kind of album are you going to make?' and it was annoying the heck out of me. I just wanted to concentrate on making an album full of great songs." That laser-beam focus paid off, for instance, when she first heard the "Since U Been Gone" demo tape. "I hated it," she says. "It sounded very generic. It didn't have hardly any git-tars on it. I needed more drums. I needed it to be harder." Eschewing her label RCA's wishes, she hooked up with producer Max Martin and co-writer Lukasz Gottwald in Sweden to "ruin the song," and returned with the driving track that's become her current hit. Even hard-to-please rock snobs are embracing the anthem's addictive hook and tween mosh-pit vibe on their blogs. "I've now listened to this goddamned Kelly Clarkson song 41 times since last Wednesday," writes one convert; Mike Doughty of the defunct alt-rock quartet Soul Coughing recently called it one of his three top MP3s, and even indie-rock hero Ted Leo has recorded a much sought-after acoustic version that became a Web phenom.

Informed of the hoopla, Clarkson responds: "What's a blog?"

She's forgiven for not knowing—Clarkson purposely keeps a low profile to avoid the tabloid hell that plagues her contemporaries. While this down-to-earth attitude is refreshing, it's also—let's be real—a hard sell in an industry dominated by troublemakers. "I don't think she's fully formed an identity yet," admits Richard Sanders, exec VP and general manager of RCA Records. "But it's rare that an artist, especially one who's come out of a TV show, can do that after two records." The mystery—just who the heck *is* Kelly Clarkson?—hasn't been solved by her biggest hits: "Miss Independent" was originally intended for and co-written by Christina Aguilera. Ditto for "Breakaway" and Avril Lavigne. But Clarkson sees no issue. "I don't care who wrote the song. There are so many good songwriters who can't sing and, well, right now they have slim pickin's when it comes to actual vocalists."

Which brings us, of course, to Ashlee Simpson. Thoughts? "She got booed when I sang at the Orange Bowl with her, and I didn't understand it. I thought she sounded cute!" Oh, come on! "I don't care if people [lip-synch]. She's got millions of fans buying her CDs, so they don't care either. But look, I would never do it."

Another thing you won't see her doing anytime soon: making a movie. Given the chance to defend her big-screen debut in 2003's treacly *From Justin to Kelly*, she doesn't even bother. "Believe me, I tried not to do it," she says. "Even before I saw the script, I knew it was going to bomb. Two kids coming from a reality TV show to do a movie? It's not going to be *The Shawshank Redemption*!" While the debacle swallowed Justin Guarini's career whole, Clarkson escaped this dark pit of shame unsullied; ever optimistic, she's even found a silver lining: "I won a Razzie!" (Actually, she was a nominee; the film itself was named Worst Musical of Our First 25 Years by the Golden Raspberry Award Foundation.) "Dude, that's funny! I was proud! A lot of great actors get those. You know, it's kind of like my equivalent of showing up in the tabloids. I guess I've made it." ■

(OPENING PAGE) LOCATION: ELEANOR AMBOS INTERIORS AT METROPOLITAN BUILDING/ROBBINS LOCATIONS INC.; WARDROBE STYLING: MINDY SAAD/ARTHOUSE MANAGEMENT; HAIR AND MAKEUP: STEEVE DAVIAULT/LINK; SHIRT: JUICY COUTURE; JEANS: PAPER DENIM & CLOTH; BOOTS: FRYE; (THIS PAGE) DOUG MURRAY/WIREIMAGE.COM

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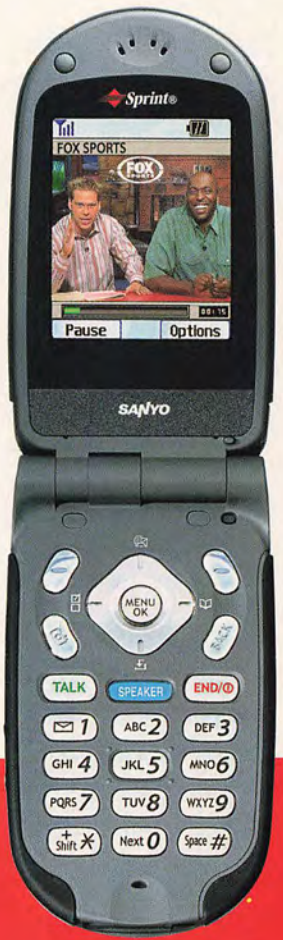

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04/01/05

The Must List

Teen sleuths, teeny bugs, and 8 other things we love this week

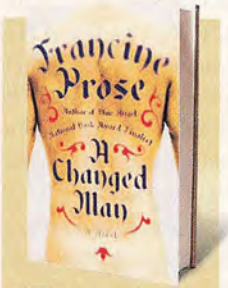
1 THE BAND WAGON The dazzling DVD of the swell 1953 musical—with Fred Astaire and Cyd Charisse at their sure-footed best—has the ML "Dancing in the Dark."

2 WALK ON WATER Lior Ashkenazi exudes Clive Owen-like magnetism as a tightly wound Israeli spy who confronts his prejudices in this taut and probing film.

3 Teenage Detectives Get a clue! Chuckle at the DVD of *The Hardy Boys/Nancy Drew Mysteries: Season One*—and gasp at Nancy Drew's dishy "memoir" *Confessions of a Teen Sleuth.*

4 WORLD PSYCHEDELIC CLASSICS 3: Various Artists Out of Africa: David Byrne's third global compilation is a funk fiend's delight.

5 GIANTMICROBES.COM The plush toys available from this website are just like your favorite microbial critters—only softer and a million times bigger.



6 A CHANGED MAN, by Francine Prose At dinner parties and fund-raising galas, it's a bunch of social activists bent on doing good—but sometimes behaving badly—who are examined under the lens of this knowing, acutely observed novel of manners.

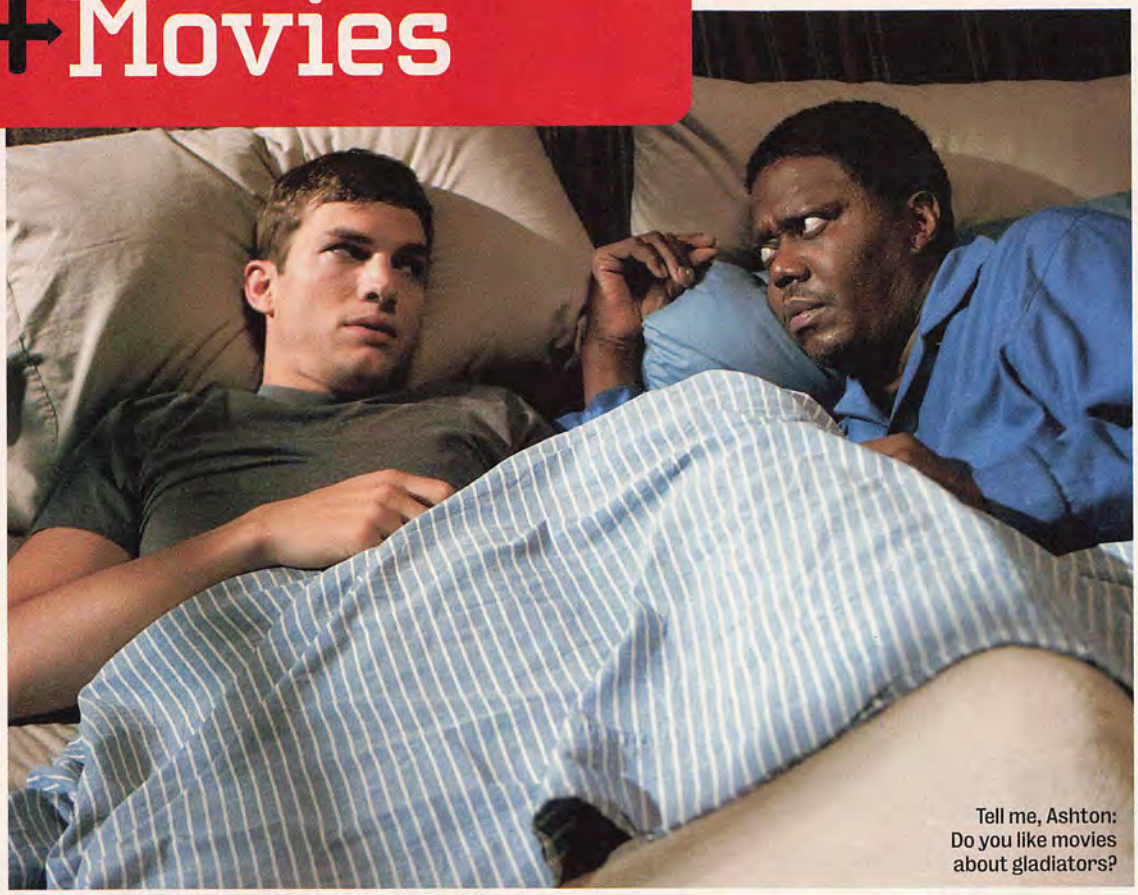
7 PLAY WITHOUT WORDS On stage in Brooklyn: Matthew Bourne's jazz-infused dance spectacular evokes the class tensions and erotic undercurrents of swinging-'60s London.

8 THE OFFICE NBC's Stateside remake of the BBC workplace mockumentary is surprisingly smart and trenchant, with a manic Steve Carell as the loutish boss.

9 JOAN ALLEN Does she have range, or what? We love her bitter booziness in *The Upside of Anger* and her laid-back beneficence in *Off the Map.*

10 The Challenges on 'Survivor: Palau' Mark Burnett turns it up a notch this season, goading the players to feats of smarts and brawn—like the wearying wetness of sea salvage.

THE BAND WAGON: EVERETT COLLECTION; SURVIVOR: MONTY BRINTON; ALLEN: PAUL CHEDLOW



Tell me, Ashton: Do you like movies about gladiators?

Race Under Fire

Bernie Mac and Ashton Kutcher pay lip service to a hot topic in the colorless *Guess Who*. by Owen Gleiberman

Bernie Mac, Ashton Kutcher
PG-13, 103 mins. (Columbia)

Certain actors, like Jackie Gleason or Spencer Tracy, were built for disgruntlement, and Bernie Mac is one of them. It's there in his defensive purse-lipped scowl, in his eyes, which are always widening (or threatening to) with skeptical fury, and in his voice, a low funky musical growl that can rise an octave or two when he's ticked off. The phrase "high dudgeon" might have been invented to describe him; dudgeon is what Bernie Mac gets high on. As a comic personality, he's a paradox—a thin-skinned egomaniac. Yet his raspy irritability, honed to a fine froth of satirical gruffness in his stand-up routines and on his television series, wouldn't wear nearly so well if it weren't for the deep dish of sweetness at his core. Tall and thickly padded, he's a growling grizzly bear of a man, with a teddy bear hidden inside.

Guess Who is a loose remake of the 1967 interracial-romance comedy *Guess Who's Coming to Dinner*, this time with the races reversed, and the smartest thing the filmmakers did was to get Mac to play the Spencer Tracy role: the cranky, bourgeois, secretly panicky father whose philosophy of tolerance is tested when his daughter brings home a fiancé who happens to be of the "wrong" color. Mac's Percy Jones, a bank loan officer with a roomy, elegant house in a small New Jersey town, is about to throw a weekend party to celebrate his 25th wedding anniverary. There's a funny moment early on when his daughter, Theresa (Zoë Saldaña), arrives with her boyfriend, a Wall Street player on the rise named Simon Green (Ashton Kutcher), and Percy, before he has had the chance to be introduced, naturally assumes that the fine young fellow he's been hearing about is their black cabdriver. The scene lends new meaning to the notion of color blindness.

Once he's set straight, Percy looks at Simon, the yuppie Manhattan white boy, and he doesn't much like what he sees. For all his hostility, he's too middle class to say out loud what's bothering him. He treats Simon as a pariah, but he does it by holding the race card close to his vest. In this sitcom-y culture clash, racial tension is exploited for the occasional quick-hit gag (songs like "Walk on the Wild Side," with its "colored girls" refrain, pop up on the car radio), only to be displaced at every turn. Since Percy won't condone his daughter sleeping with Simon, the men end up bunking together in Percy's basement rec room: a two-guys-in-bed visual joke that's as far from funny as it is from credible. They engage in a smash-and-grab go-cart duel, and the rest of the film consists of cliché oedipal grousing. Percy, a bit of a prig, sneers at Simon for ordering a vodka before dinner, and though he approves of the man's financial career, the big twist is that Simon has mysteriously quit his job. Horrors! What will happen if Percy finds out?

Worst Idea of the Week

'FLIGHT 121'

Poor Samuel L. Jackson: The cool Jedi is in talks to star in this thriller about—wait for it—a plane full of deadly snakes. Let's hope he gets out of talks.

ILLUSTRATION BY TIM BOWER; *GUESS WHO*: CLAUDETTE BARIUS

Guess Who's Coming to Dinner was one of the most genteel message movies ever made, with Sidney Poitier, as the superstar physician fiancé, cast as a white dream of black perfection. Yet Poitier brought this plaster saint to life, and the movie, in its rose-colored way, explored issues of love and bigotry with a perky, insistent humanity. Tracy, in his last screen role, showed you a crusty progressive man's blinders and then removed them. The film was noble but never sanctimonious.

Guess Who, made in an era of greater freedom, is a far more timid movie. There's a showpiece scene in which Simon tells black jokes at the dinner table (I wish Percy would have responded with a few white ones), but that's the film's token moment of audacity. If you're going to cast a live-wire cutup like Ashton Kutcher in a comedy of stereotypes, why not make him, say, a hip-hop fan with a fool's daring, or an earnest left-wing politico, or *something*? Kutcher, who has the beady gaze of a trickster opportunist, is stuck playing an innocuous nice guy, which he does almost too well for comfort.

Putting an interracial love story on screen may have been bold in 1967, but by now it should be more casual than it is. The skittish, focus-grouped blandness of *Guess Who* comes through in the flavorlessness of the romance: Simon and Theresa are characters with their egos sanded down—they have zero cultural differences to conquer. Zoë Saldaña is a lovely presence, but I never believed that a woman this free of quirks sprung from a walking temper tantrum like Bernie Mac. As the two men learn to accept each other, *Guess Who*, with its PG-13 putdowns, turns into the kind of love story that Hollywood feels most comfortable with: a buddy movie, salt-and-pepper variety. All that's missing is the cop car. **C+**

Day-Lewis and Belle are a grass act

THE BALLAD OF JACK & ROSE

Daniel Day-Lewis, Camilla Belle
R, 112 mins. (IFC)

A hauntingly beautiful elegy for the loss of life and innocence

They could be Adam and Eve in the Garden of Eden, clothed but innocent nonetheless, lying peaceably on their backs surrounded by wild greenery and looking up at wild blueness—that's how complete, contained, and contented a couple the unknown man and woman appear to be in the opening moments of Rebecca Miller's artistically and personally mature drama *The Ballad of Jack & Rose*. The sinewy, graying man with the ripe Scottish accent, we learn, is Jack (Daniel Day-Lewis); the younger woman is Rose (Camilla Belle from *Practical Magic*), and the two relate to one another with the rightness of nestling cups. That their relationship isn't immediately clear—it turns out the two are chaste father and daughter, not lovers—is part of this ballad's mournful melody. Miller's theme is innocence, the loss of it, and the reclamation of equanimity in the face of that loss, and the music she makes is haunting.

The filmmaker sets her dyad in a patch of unspoiled country on an unnamed East Coast island, the remains of a commune in which Jack is now the sole caretaker of an all-but-dead ideal; a slick land developer (Beau Bridges) has already begun building on the edge of Jack's property. Indeed, Jack is dying too, of a bad heart, and he's angry about the world he cannot put in order; he also feels helpless about the beloved daughter who will soon be parentless.

Rose's welfare is as much a consideration as his own domestic companionship when Jack invites Kathleen (Catherine Keener, conveying a whole, complex woman in just a few scenes), his casual girlfriend on the mainland, and her two sons (Ryan McDon-

ROBOTS: BLUE SKY STUDIOS

Critical Mass

Here's how a sampling of critics from across the country grade 10 current releases.

	JAMI BERNARD N.Y. Daily News	TY BURR Boston Globe	MIKE CLARK USA Today	JOANNA CONNORS Cleveland Plain Dealer	ROGER EBERT Chicago Sun-Times	LIAM LACEY Toronto Globe and Mail	MICK LASALLE San Francisco Chronicle	TODD McCARTHY Variety	CARRIE RICKEY Philadelphia Inquirer	RENE RODRIGUEZ The Miami Herald	ENTERTAINMENT WEEKLY	EW READERS*	CRITICS' AVERAGE
BE COOL	B	D+	C+	C	D	C	B	D	C	D	C+	B-	C
DIARY OF A MAD BLACK...	—	—	D-	C-	D	C-	—	D+	B	C-	B-	C+	C-
HOSTAGE	D	C+	B-	C+	B	C	D	B	D-	C	B	B-	C
ICE PRINCESS	—	—	C-	C	B	C	C	—	B-	—	C-	B-	C
THE JACKET	B-	C+	C-	C+	C	C	D+	—	C	C	B-	B-	C
MELINDA AND MELINDA	C-	—	B+	—	B+	C+	B	—	C+	C	B-	B	B-
MILLIONS	B+	B-	B-	B	A	B	—	—	—	B-	A-	B+	B
THE PACIFIER	C-	D	C-	—	C	D	C	C-	C	D	D+	C+	C-
THE RING TWO	C+	D	—	C-	D	C+	D	C	—	D	C	C+	C-
▲ ROBOTS	B-	—	B-	C	B+	B	B	C+	B-	B-	B+	B+	B-

*EW READER GRADES come from the Front Row, EW's online reader panel. If you'd like to join, go to frontrowpanel.com/join.

ald and Paul Dano) to move in. But Rose is not pleased to share her world with anyone new. Jack's little girl is becoming a woman—competitive, possessive, potent, arousing and arousable. And she lashes out at her noncommune—and particularly at the adult woman now in her father's bed—in a sequence of chaos-inducing maneuvers that also happen to be perfectly chosen: A venomous snake intentionally set loose is about as boldly symbol-laden a gesture as a storyteller can make, and Miller takes confident, authoritative charge of the mythological, biblical, and sexual implications. She also displays a keen understanding of the intersection between teenage lust and fear.

As in Miller's two previous films, *Personal Velocity* and *Angela*, *The Ballad of Jack & Rose* is as much a conjuring of moods and textures as it is of moving characters. Miller's directorial eye favors a kind of singsongy wandering from notion to notion, with plenty of time to literally pause and smell the flowers—rhythms that both Day-Lewis and Belle respond to as if breathing in unison. (The excellent cinematographer Ellen Kuras has worked on all three of Miller's pictures.) Of course, as the filmmaker's husband, Day-Lewis may be especially attuned to his wife's respirational style—besides, he has a rare talent for creating a character from the breath out—but it's worth admiring how his Jack is a man built out of an exceptionally delicate network of life's gains and losses, and how each tendril is visible in this lovely performance. For a teenage actress, on the other hand, Camilla Belle's gift for playing a young woman of similar age with such control of the elements of uncontrollable young womanhood, so to speak, is a marvel. **A** —*Lisa Schwarzbaum*

No, I will *not* shake a tail feather

MISS CONGENIALITY 2: Armed and Fabulous

Sandra Bullock, Regina King
PG-13, 107 mins. (Warner Bros.)

Once more unto the breach, dear Sandra Bullock fans...

Sandra Bullock is a cutie. She's also an odd size, by which I mean that her very American on-screen persona—pal/girlfriend, tomboy/glamour-puss, gawky outsider/good-time longneck swigger—requires special care to keep all the pieces in balance. Not surprisingly for such a hyphenate (I'd also add comedienne/tragedienne), Bullock's movies are wildly hit-or-miss affairs, as apt to be tonally off (*Murder by Numbers*, *Divine Secrets of the Ya-Ya Sisterhood*) as to be on the money (*While You Were Sleeping* and, of course, *Speed*).

Miss Congeniality 2: Armed and Fabulous isn't exactly good—like *Legally Blonde 2*, it's a more exaggerated, less buoyant sequel to what should have been a one-off comedy—but it's an enjoyable (or at least educational) study of what Bullock and her favored writer-producer Marc Lawrence have rightly identified as the star's best comedy assets. (The two worked together on *Forces of Nature*, the original, unexpectedly delightful *Miss Congeniality*, and the undervalued *Two Weeks Notice*, in which Bullock and her male equal in the romantic-comedy school of I-charm-alone, Hugh Grant, combusted on screen like a house on fire.)

Once again, Bullock plays FBI agent Gracie Hart, who appears to have kept the eyebrow grooming skills she previously acquired while going undercover as a beauty pageant contestant but ditched the rest of the upgrade; Gracie still snorts when she laughs, spills when she eats, and trips when she walks, and she's back to her butch FBI wardrobe. She's famous now, though—too much so for undercover work, but exactly famous enough to suit up in pretty skirts and relearn gracious manners to represent "the face of the FBI" (with *The Drew Carey Show*'s Diedrich Bader taking up the homosexual-stylist slot vacated by Michael Caine). And once again, Gracie fights to establish her own personal definition of femininity by throwing off the constrictions of ladylike behavior, this time in the course of

TRAILER PARK

BAD NEWS BEARS Billy Bob coaching Little League: a recipe for laughs and lawsuits. Also, Hooters product-placed in a kids' film? Classy. **B**

HERBIE: FULLY LOADED Lindsay Lohan makes a nice accessory. But no car should come "loaded" with wacky CG facial expressions. **C–**

THE HITCHHIKER'S GUIDE TO THE GALAXY Skip the wan theatrical version—the Net preview nails Douglas Adams' wit 42 times better. **A**

LORDS OF DOGTOWN Penned by an original boarder, this birth-of-skating epic nearly wipes out with the line "We're family!" **B** —*Scott Brown*

MISS CONGENIALITY 2: ARMED AND FABULOUS: FRANK MASI

rescuing a couple of old pageant pals (Heather Burns and hammy William Shatner reprising their *Congeniality* roles) who have been kidnapped in Las Vegas.

The Vegas setting results in some of the movie's most tired capers (the draggiest of which is a performance in a drag club). The update devised for Bullock's persona, though, as an actress who's more acceptable to audiences as a chick who wants a man than as a chick who has one, is a sharp improvement. Gracie's partner this time is a tough fellow lady-agent named Sam, with a big chip on her shoulder and a powerful pair of fists—she's the opposite of a dull, kissable Benjamin Bratt-type hunk. Played by the redoubtable Regina King, Sam makes Gracie look girly in contrast. Paired together, the two women hint at the start of a beautiful comedy relationship, and new ways to let Bullock be Bullock. **B–** *—LS*

Four girls in search of a ZZ Top video

D.E.B.S.

Sara Foster, Jordana Brewster
PG-13, 91 mins.
(Destination/Samuel Goldwyn)

Hottie crime fighters in short skirts. How not exciting.

The elite squad of girly-girl crime fighters who flounce and ditz their way through *D.E.B.S.* wearing Catholic-school jailbait outfits made me wonder: Did the director, Angela Robinson, realize that it's a fool's game to try and parody the *Charlie's Angels* movies, since they're cheeky parodies to begin with, or did she hoodwink herself into thinking that she was doing something original? It's supposed to be funny that the quartet of action heroines are just banal head-tossing sorority sisters, but the "joke" is on the audience, since the four actresses come off as the blahest of blah amateurs.

So what's there to laugh at? Why, the daring and outrageous lesbian angle! Amy (Sara Foster), the unofficial leader of the D.E.B.S., has a secret crush on Lucy Diamond (Jordana Brewster), a supervillainess who is bent on getting a date far more than she is on world domination. She seduces Amy into a secret love affair, which is offered as a naughty subversion of the usual hetero blockbuster heroics. Except that the movie seems five years behind the zeitgeist. This girl-on-girl romance barely raises a chuckle, a hormone, or an audience eyebrow. Cardboard-thin and terribly shot, *D.E.B.S.* is low-budget even by indie standards, and that's a major disadvantage when you're taking off on a genre that would scarcely exist apart from its turbo cheesecake style. The movie has no wit, no charm, no cleverness, no traction. Simply put, it is no fun. **F** *—OG*

Spotlight on KATSUHIRO OTOMO

Head of 'Steam'

The anime virtuoso behind the groundbreaking *Akira* returns with an artfully crafted Victorian fantasy. by Jeff Jensen

Most of us will never know the glory of making a masterpiece. But hey, at least we don't have to sweat the encore. Since 1988, Katsuhiro Otomo has kept animation fans waiting for a follow-up to *Akira*, his R-rated dystopian epic about superpowered punks in postapocalyptic Tokyo that popularized Japanese anime worldwide. But he has finally returned with *Steamboy*, a whimsical adventure steeped in retro sci-fi and set in 19th-century England, with a plucky boy protagonist and a relatively congenial PG-13 rating. Not surprisingly, Otomo-ites are full of *domo arigato*—but also a little baffled.

Akira

Otomo

"I am often asked about a sequel to *Akira*, or something like it," says Otomo, 50, through a translator. "To me, it's always better to move forward." Yet even the director admits *Steamboy*'s progressive conceit—blending CGI with hand-drawn animation—"might not be a new idea anymore," following hybrid 'toons like *Treasure Planet*. But this can happen to novel notions when they take 10 years to produce. *Steamboy*'s long chug to the screen was so notorious, "no one thought he would ever finish it," says Carl Horn, editor and anime expert at Dark Horse Comics, U.S. publisher of Otomo's equally esteemed comic-book version of *Akira*. Why the delay? Besides being a meticulous craftsman, Otomo had money problems; despite his résumé, investors were slow to back his ambitious gambit. Moreover, production began just as Japan's billion-dollar animation industry was beginning to convert to computer animation; consequently, Otomo was learning as he went. Ultimately, the film (and his learning curve) cost $22 million—the most expensive anime flick ever. Hence, a young hero and a softer rating: "The production cost a lot, so I wanted to attract many people," says Otomo, who hopes *Steamboy* can tap into the audience that made Hayao Miyazaki's 2002 Oscar winner *Spirited Away* a surprise success.

At the very least, *Steamboy* is a showcase for Otomo's artistry, particularly his penchant for painstaking detail—from the re-creation of the Great Exhibition of 1851 to a monstrous Steam Castle, which rises out of the earth, sprouts legs, and tromps through London. "I live near Tower Bridge," says Patrick Stewart, who voices *Steamboy*'s mad scientist grandpop. "[Seeing the film] I thought I was looking out my window, watching it being torn apart." Otomo's aesthetic evolved out of a fondness for gritty classics like *Five Easy Pieces*; in fact, according to Horn, his early work as a manga artist earned him a counterculture rep for its social realism. Otomo's switch from comics to filmmaking dismayed many fans, but take heart, true believers: Otomo says he plans on returning to the page. As for anime, he's unsure. Like American animation, the Japanese variety is at a crossroads, with computers making traditional animation as antiquated as the steam engine. "I have not set my mind as to which direction I am going," says Otomo. But he does promise one thing: "I don't want to wait another 10 years to make a movie. I need to work harder on that." ■

STEAMBOY
Voices by Anna Paquin, Patrick Stewart, Alfred Molina
PG-13, 107 mins. (Triumph)

Parts of this retro fable rumble along—others just don't fit

The relatively novel practice of re-voicing Japanese animated features in English may strike some as impure, but in the case of *Steamboy*, the eagerly awaited second feature from Katsuhiro Otomo, whose 1988 *Akira* is one of the touchstones of anime, it's nothing if not appropriate. The film takes place in a Jules Verne fantasy of Victorian London, a formal gray kingdom of bowler hats, muttonchop sideburns, and magic industrial inventions. I can't imagine what it would sound like in Japanese. Porn, cyberpunk, down-the-rabbit-hole reverie: It's hard to think of a corridor of outlandish imagination through which anime hasn't passed. *Steamboy*, by contrast, is a work of stodgy retro classicism. The hero, voiced by Anna Paquin (well, why not?), discovers that his father, a scarred megalomaniac, has built the Steam Castle—

Skyrockets in flight

a gigantic fortress of pipes, levers, and pressure gauges that rises over London like a wrought-iron factory version of the mothership in *Close Encounters*. It's nifty to behold, but about the only drama in *Steamboy* lies in waiting for this colossal hovering machine-monster to blow a gasket. **B–** —*OG*

AKIRA: © 20TH CENTURY FOX/EVERETT COLLECTION

OLDBOY

Choi Min-sik, Yoo Ji-tae

R, 119 mins. (Tartan)

Revenge is sickly sweet in a Korean sensory explosion

Hmm, tastes like chicken

The brio and glee that Korean bad-boy filmmaker Park Chanwook brings to the gaudy psycho-shockeroo *Oldboy* is undeniable, even impressive. It's the perverse, hard-boiled ugliness of the story to which Park has applied his talents that alienates me. For you, results may vary.

It takes twisted visual and narrative chops to deposit the businessman antihero, Dae-su (Korean star Choi Min-sik), abruptly into solitary confinement in a mysterious prisonlike apartment that's a marvel of cheesy wallpaper, cool club lighting, and surrealist hallucinations (including that sci-fi bad-trip classic, ants under the skin). There's orneriness in letting Dae-su stew for 15 years. And grunge chutzpah is required to abruptly release the guy, then send him into a Japanese restaurant where he bites ravenously into a plate of writhing live octopus. (The sight is a novel gross-out that would daunt the producers of *Fear Factor*.) As for the plot itself—a nightmare of dislocation and shuffled memories in which Dae-su finds out who imprisoned him and why, unfolding in a Grand Guignol of violence and perversion in which teeth are extracted, a tongue is severed, and sex is incestuous—well, the filmmaker who can dream such creepfest fantasies is the man to whom Quentin Tarantino, a declared Park Chanwook admirer, can tip his Kangol cap in awe.

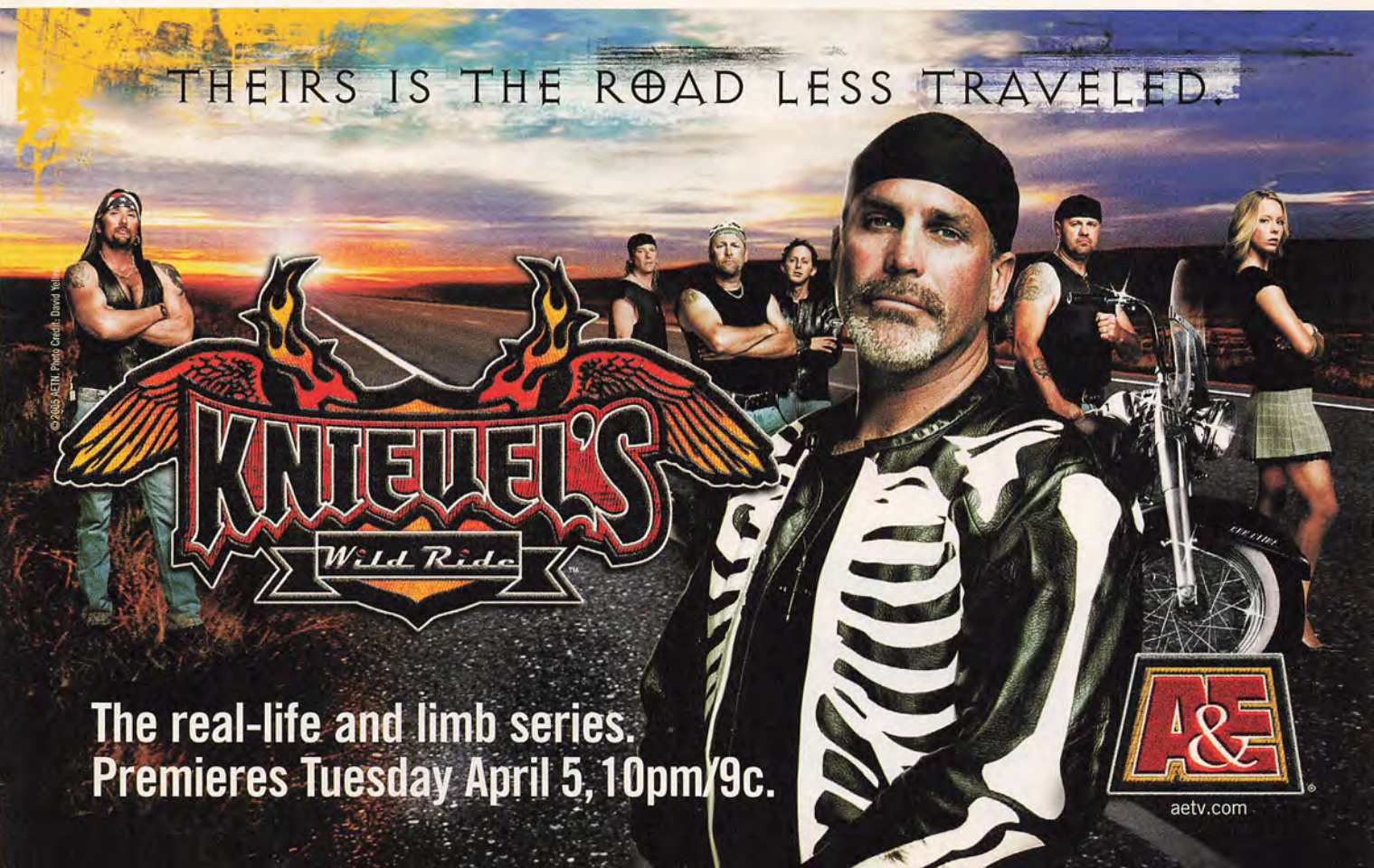
Oldboy caused a love-it-or-hate-it stir at Cannes last year, and how could it not: It's an onslaught made to cause a sensation. Consider me simultaneously jolted and depressed. **C** —*LS*

MONDOVINO

PG-13, 135 mins. (THINKFilm)

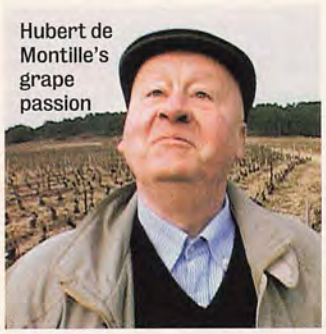
These are the days of wine and roses—for a documentarian

Early in Jonathan Nossiter's *Mondovino*, we meet Aimé Guibert, a white-haired vintner in the south of France who surveys his calling with the cynical resign of a horse-and-buggy driver in 1910. "Wine is dead," he says, his features drooping into a scowl of sadness. A little later, we meet the killers of wine—that is, if you agree with Guibert's elegy. They are Robert Mondavi, who starting in 1966 probably did more than anyone to plant Napa Valley on the world-vintage map, and his eldest son, Michael. In *Mondovino*, winemakers from half a dozen countries are filmed with a handheld camera that ambles its way through their vineyards and homes, but Nossiter poses the



Mondavis in a single still frame, so that they look as sinister as the Corleones. The film seems to be saying: These are the capitalist oligarchs of the New Wine Order.

As we learn, the Mondavis tried—and failed—to take over a vineyard in Aniane, the only village in France with a Communist mayor. (Guibert, who lives there, helped to lead the fight against them.) It was a Pyrrhic victory for the old ways, though. *Mondovino*, a look at the changing world of wine and what it says about all of us, is a searching meditation on love, flavor, money, tradition, and globalization. We meet a number of European winemakers, disciples of the mysteries of old-oak barrels and *terroir*, and several of the new oligarchs as well, like Michel Rolland, a jaunty wine consultant who hops all over the globe doling out expensive tips on the science of micro-oxygenation.


Hubert de Montille's grape passion

If *Mondovino* were simply a tale of ancient artisans versus the corporation, it might have been a reductive movie. But Nossiter, who made the stirring lost-souls-in-love drama *Sunday* (1997), finds ripples of subtlety within his design. We meet the fabled critic Robert Parker, whose reviews in the *Wine Advocate* determine prices around the world. Is he the Pied Piper of globalized taste, shoring up American dominance, or is he right about the sensations he champions? The highest praise I can give to *Mondovino* is that it makes you want to sample every vintage it shows you and find out the answer yourself. **B+** —*OG*

ASK THE CRITIC Lisa Schwarzbaum

Miss Mannered

Like a Virgin Queen

Do you think it's easier for an actor to play a famous person whose mannerisms are well known, or does this make the job more difficult? —*Catherine Vodrey* Oh, much more difficult, especially when playing FPs from the modern age of media coverage. Jamie Foxx famously taped his eyes shut to "become" Ray Charles, and gets props for an uncanny transformation. But just look at the flak Cate Blanchett took in some quarters for "imitating" Katharine Hepburn's mannerisms rather than becoming Kate—as if there's only one right way to portray an FP. The choice to play an intriguingly oversize Hepburn was just what the oversize *Aviator* needed. Fortunately, there are no eyewitnesses left to quibble with Blanchett's great perf as the Virgin Queen in *Elizabeth*.

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ELIZABETH: ALEX BAILEY

Now Playing

BE COOL *PG-13, 120 mins.* John Travolta and Uma Thurman hoof together again, but the act isn't enough to pass as cool in this winded *Get Shorty* sequel. **C+** (#810, March 11) —*LS*

DIARY OF A MAD BLACK WOMAN *PG-13, 116 mins.* Tyler Perry's gonzo soap opera, in which a housewife (Kimberly Elise) gets kicked out by her husband and then finds love and revenge. **B–** (#809, March 4) —*OG*

DON'T MOVE *Unrated, 125 mins.* Enticingly perverse. A married surgeon (Sergio Castellitto) becomes obsessed with a pretty but damaged hotel maid. Penélope Cruz creates a love object at once irresistible and doomed. **A–** (#812, March 25) —*OG*

HOSTAGE *R, 113 mins.* Bruce Willis plays a Bruce Willis type in a French action pic that fights for dominance over an American-style shoot-'em-up. **B** (#811, March 18) —*LS*

ICE PRINCESS *G, 98 mins.* Michelle Trachtenberg looks pained as she pirouettes on blades, maybe because she plays a young woman who believes her excellence—on ice and in the physics lab—is an accident. **C–** (#812, March 25) —*LS*

MELINDA AND MELINDA *PG-13, 99 mins.* Woody Allen creates two versions of the same story, but the difference doesn't mean anything. His "neurotic" Manhattan no longer resembles the real world, though Radha Mitchell, as Melinda, lends urgency to the drama of someone coming apart. **B–** (#812, March 25) —*OG*

MILLIONS *PG, 97 mins.* An impish and incandescent family classic from *28 Days Later*'s Danny Boyle, about two motherless lads, a miraculous cache of cash, and a visitation of saints. Yes, saints, complete with halos. **A–** (#811, March 18) —*LS*

OFF THE MAP *PG-13, 111 mins.* Best reason to read this *Map*: Joan Allen as a radiant hippie-goddess of tolerance, married to Sam Elliott as a depressed man prone to weeping in the desert. **B** (#812, March 25) —*LS*

THE PACIFIER *PG, 94 mins.* A romper-room dud shrewd enough to tweak its star, Vin Diesel. **D+** (#811, March 18) —*OG*

THE RING TWO *PG-13, 111 mins.* Stripped of its baroque, now less-than-novel visual tics, this not-scary-enough sequel is a trite American pop story of maternal neurosis, with Naomi Watts on a long guilt trip hounded by a wet ghost. **C** (#812, March 25) —*LS*

ROBOTS *PG, 89 mins.* In this happy, jumping, digitally animated sci-fi jamboree, the heroes are nuts-and-bolts contraptions that look as if they've been banged together by a deranged mechanic. **B+** (#811, March 18) —*OG*

THE UPSIDE OF ANGER *R, 116 mins.* Overly therapized, but Kevin Costner, as a retired baseball star, and Joan Allen, as the raging housewife he wants to be more than friends with, inhabit their roles. **B** (#811, March 18) —*OG*

WALK ON WATER *Unrated, 104 mins.* As a Mossad agent who poses as a tour guide to suss out a Nazi, Lior Ashkenazi has the debonair subtlety and charisma of an Israeli Clive Owen. The film unveils a startling psycho-political insight: that the hero has projected his primal Jewish rage against the Nazis onto the Arab world. **B+** (#812, March 25) —*OG*

GEMMA LA MANA

Box Office

THE RING TWO

'RING' OF POWER

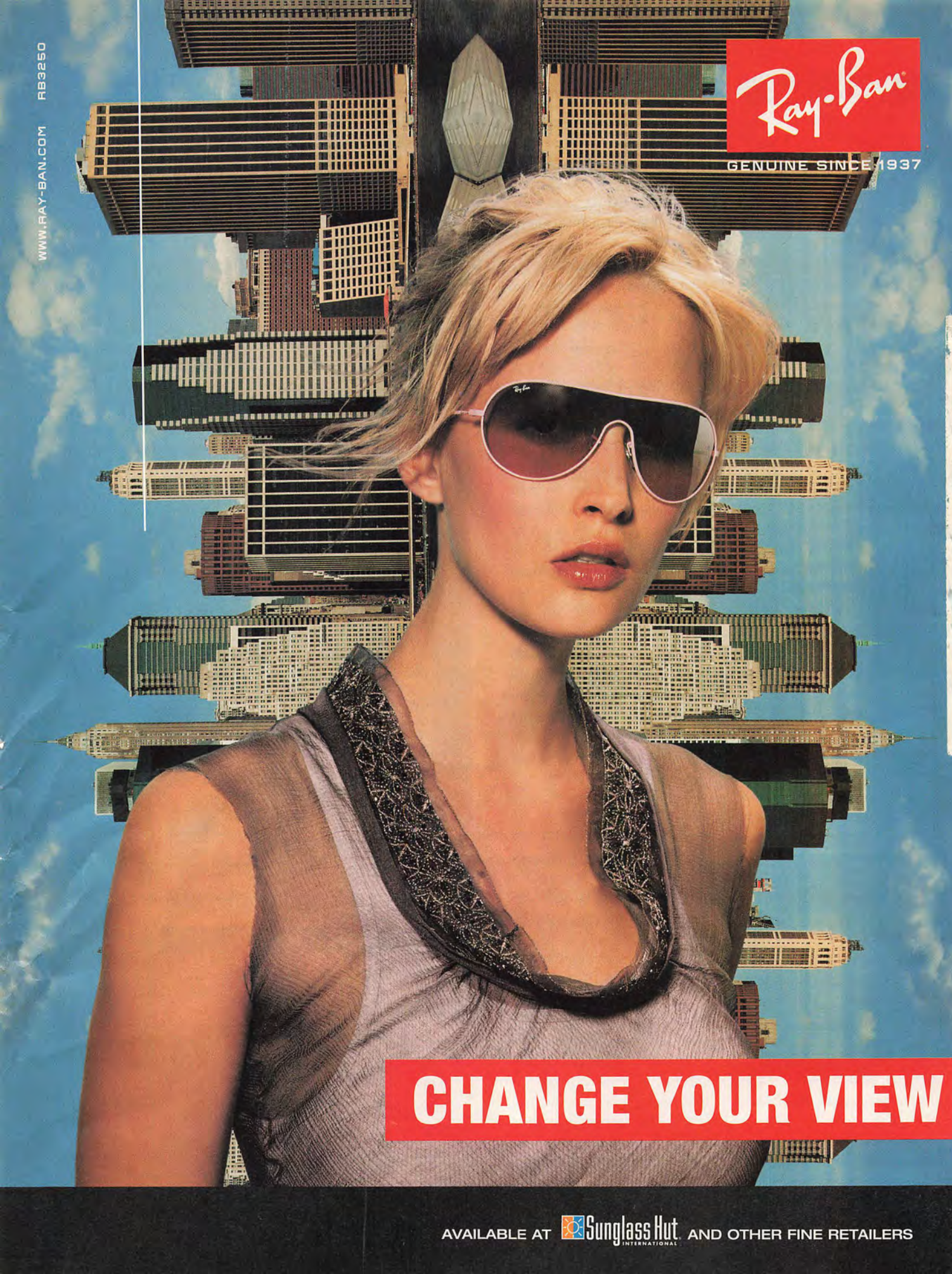
Who needs glowing reviews and CinemaScores? Not Naomi Watts, whose horror sequel, *The Ring Two* (No. 1) opened to $35.1 million despite a C+ from audiences. That's $20 million more than *The Ring*'s bow in 2002. Meanwhile, Disney's *Ice Princess* (No. 3) stumbled, earning just $6.8 million (despite an A– from audiences). *Melinda and Melinda* (No. 47), with Will Ferrell, started strong with $74,238 in one venue on Woody Allen's New York City home turf. And perennial Oscar bridesmaid Martin Scorsese achieved a career first: *The Aviator* (No. 14) finally flew past $100 million.

TOP 20		WEEKEND GROSS*	NUMBER OF SITES†	WEEKEND PER-SITE AVERAGE	PERCENTAGE CHANGE	WEEKS IN RELEASE	GROSS TO DATE
1	THE RING TWO	$35.1	3,332	$10,524	—	1	$35.1
2	ROBOTS	$21.0	3,776	$5,568	–42	2	$66.1
3	THE PACIFIER	$12.5	3,181	$3,939	–31	3	$72.3
4	ICE PRINCESS	$6.8	2,501	$2,722	—	1	$6.8
5	HITCH	$6.5	2,703	$2,397	–26	6	$159.3
6	HOSTAGE	$6.0	2,183	$2,744	–41	2	$19.5
7	BE COOL	$5.9	2,660	$2,208	–43	3	$47.3
8	MILLION DOLLAR BABY	$4.0	2,210	$1,820	–22	14	$89.9
9	DIARY OF A MAD BLACK...	$2.4	1,279	$1,879	–51	4	$47.7
10	CONSTANTINE	$2.3	1,670	$1,392	–39	5	$70.4
11	THE UPSIDE OF ANGER	$1.9	153	$12,113	+776	2	$2.1
12	MAN OF THE HOUSE	$1.0	1,056	$919	–45	4	$18.1
13	SIDEWAYS	$0.9	590	$1,573	–30	22	$69.5
14	THE AVIATOR	$0.9	718	$1,252	–34	14	$100.4
15	BRIDE & PREJUDICE	$0.6	288	$2,215	–23	6	$4.8
16	BECAUSE OF WINN-DIXIE	$0.6	906	$665	–58	5	$30.2
17	DOWNFALL	$0.6	87	$6,787	+79	5	$1.4
18	CURSED	$0.5	812	$575	–70	4	$18.7
19	HOTEL RWANDA	$0.5	362	$1,246	–33	13	$22.5
20	MEET THE FOCKERS	$0.4	358	$1,045	–13	13	$277.1

SOURCE: NIELSEN EDI. WEEKEND OF MARCH 18–20 *WEEKEND-GROSS AND GROSS-TO-DATE FIGURES IN MILLIONS †INCLUDES SOME MULTISCREEN THEATERS AND PRINTS SHIPPED AS WELL AS INDIVIDUAL SCREENS

DANIEL DAY-LEWIS Top Grossers		OPENING WEEKEND*	NUMBER OF SITES	DOMESTIC GROSS
12/20/02	GANGS OF NEW YORK	$9.5	1,504	$77.7
9/25/92	THE LAST OF THE MOHICANS	$11.0	1,491	$75.5
12/8/82	GANDHI	N/A	N/A	$52.8
9/17/93	THE AGE OF INNOCENCE	$2.3	83	$32.3
12/29/93	IN THE NAME OF THE FATHER	$0.1	3	$25.1
3/7/86	A ROOM WITH A VIEW	N/A	N/A	$21.0
11/10/89	MY LEFT FOOT	$0.04	2	$14.0
2/5/88	THE UNBEARABLE LIGHTNESS OF BEING	$0.2	13	$10.0
5/4/84	THE BOUNTY	$2.6	986	$8.6
11/27/96	THE CRUCIBLE	$0.06	1	$7.3

SOURCE: EXHIBITOR RELATIONS CO., INC. *OPENING-GROSS AND DOMESTIC-GROSS FIGURES IN MILLIONS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Picture imperfect: Soon-to-be-jilted Owen and Portman

Tainted Love

Take a walk on the cynical side of relationships with the intriguing downer *Closer*. by Dalton Ross

Julia Roberts, Jude Law, Clive Owen, Natalie Portman
R, 104 mins., 2004 (Sony)

When you look at the DVD box for *Closer*, you see four very famous faces staring at you. You see Oscar nominations and Golden Globe wins touted. You see that there are basically no bonus features to speak of. And you also see something a tad misleading. "At last, a love story for adults," reads a glowing quote from TIME magazine. Love story? I watched all 104 minutes of this devious depressorama and I didn't find one act of love in the entire thing.

Let's see. There's the time the obituaries writer (Law) tells his kooky stripper girlfriend (Portman) that he's been having a yearlong affair with a photographer (Roberts). And the time said photographer tells her sex-obsessed dermatologist husband (Owen) how much better the obituaries writer is in the sack. (And let's not even get into the hot-and-heavy online sex chat between the obituaries writer and the dermatologist.)

Closer doesn't exactly make the best date movie, but that's not to say it doesn't ooze intensity and contain a couple of hypnotic performances. While I'm not buying Portman, who—Golden Globe notwithstanding—seems wildly miscast as a needy pole-dancer, and Law is fine as the skeezy charmer, it is Oscar nominee Owen who is nothing short of mesmerizing, providing the film's funniest moments (yes, there are a few) and its scariest, as he alternates between wounded victim and competitive caveman. And Roberts (who barely cracks a smile throughout the entire movie) makes one of her most understated and painful (in a good way) turns. There may not be a lot of love in *Closer*, but at least there are some things to like. **B**

Birthday of the Week

'THE TOXIC AVENGER'

Celebrate 21 years of septic superheroism with this Anniversary Edition of the cult camp classic, featuring clips from the Toxic Avenger Musikill.

ILLUSTRATION BY TIM BOWER; *CLOSER*: STEPHEN GOLDBLATT; *VERA DRAKE*: SIMON MEIN

DVD Q&A

Imelda Staunton

Though the star of **Vera Drake** *(R, 125 mins., 2004, New Line)* couldn't beat the million dollar baby on Oscar night, her fierce turn as a woman who performs illegal abortions in England stunned American audiences. *—Alisa Cohen*

How did you prepare without a script? I knew Vera's whole backstory, and for six months I lived her life up until 1950, when the film starts. Mike Leigh created a flat for the characters, and we came home and had tea and talked about the day, in real time. **And you dreamed as if you were Vera?** Yes, the night before we improvised the court scene, I dreamed as her all night, thinking, What will it be? That was very strange. **How have people responded to the film's theme?** Women came up to me saying "Thank you for telling this story. It happened to me. It was unbearable." I didn't expect that at all. It was very moving.

For more: *ew.com/staunton*

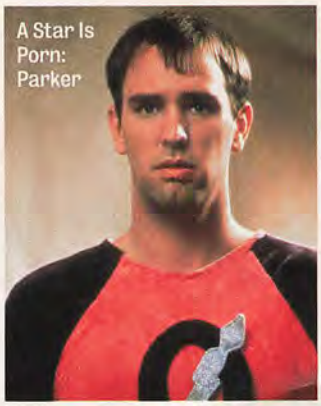
ROSENCRANTZ & GUILDENSTERN ARE DEAD

Gary Oldman, Tim Roth

PG, 117 mins., 1991 (Image)

"Who'd have thought we were so important?" muses Rosencrantz (Oldman) in the movie version of Tom Stoppard's brainy remodeling of *Hamlet*. Broadway audiences feasted on the 1967 slab of metatheater, with its absurdist wordplay and self-congratulatory in-jokes, but the conceit of Shakespeare's tragedy as interpreted by two daffy minor characters loses its farcical resonance within the confines of a movie. (Particularly as directed, laboriously, by the playwright himself.) Oldman and Roth project the existential confusion of pawns in a game too grand to comprehend, but Stoppard's suffocating tone can't elevate the film above a precious academic stunt. **EXTRAS** A second disc of lethargic chats with the leads yields scanty anecdotal rewards. But Roth does reveal that he lucked into his role after first choice Daniel Day-Lewis suffered an onstage breakdown while performing *Hamlet*'s ghost scene in London ("I really do owe Danny, or especially the ghost of his father, quite a lot," quips Roth), and Stoppard admits what he told a reporter who asked what his play was about: "It's about to make me rich." **C** —*Joe McGovern*

Meta men: Roth and Oldman



A Star Is Porn: Parker

ORGAZMO

Unrated Special Edition

Trey Parker, Dian Bachar, Matt Stone

NC-17/Unrated, 93/95 mins., 1998 (Universal)

A Mormon missionary with martial-arts skills (writer-director Parker) accidentally penetrates the porn world and finds himself portraying a superhero to earn money for his wedding. More than a love story, it's a lampoon of cable TV "titty movies," a metaphor for the Colorado-bred *South Park* creators' intro to Hollywood, and an excuse for Parker to see his buddy Bachar (Orgazmo's sidekick Choda Boy) wear a dildo on his head. **EXTRAS** The unrated version and Ron Jeremy-free supporting-cast commentary may fall limp, but Parker & Co.'s Macallan 12-fueled commentary—recorded over the film and deleted scenes in 2001—should satisfy those jonesin' for this long-shelved release. Also included: a third audio track featuring fans like Bob Odenkirk, who channels John Huston ("This is a story that I wanted to tell with Humphrey Bogart") and Akira Kurosawa; outtakes that confirm Parker's weakness for fart throwing (his giggling ruins 10 takes); and multiple behind-the-genius interviews and featurettes (which yield the requisite anti-MPAA rant, Parker's on-set directive to act badly—"like Chuck Norris bad"—and the revelation that *Orgazmo* was conceived as a musical). **A–** —*Mandi Bierly*

MURDER, SHE WROTE

The Complete First Season

Angela Lansbury

Unrated, 18 hrs., 34 mins., 1984–85 (Universal)

Before she was a best-selling writer and small-town sleuth solving mysteries on a weekly basis, Jessica Fletcher (Lansbury, who received 12 Emmy nominations for her plucky portrayal) was a substitute English teacher kicking around the coastal town of Cabot Cove, Maine. These initial 21 episodes are chock-full of charm. Even though the dialogue can be hilariously heavy-handed (on a hurricane: "Real deadly lady") and studded with mixed metaphors (to Jessica: "You're a very shrewd cookie but you're

FOR YOUR COLLECTION

'Kagemusha'

Suntory time with Tatsuya Nakadai

Japan's greatest director, Akira Kurosawa, was so down-and-out in the late '70s that he ended up shilling Suntory whiskey in TV commercials. He couldn't even find backing for **Kagemusha** *(PG, 180 mins., subtitled, 1980, Criterion)* until superfans George Lucas and Francis Ford Coppola twisted Fox's arm. The film, an often breathtaking but slightly bloodless samurai epic about a petty thief who stands in for a secretly dead 16th-century feudal warlord (think *Dave*), went on to win a Palme d'Or at Cannes. Yet even this restored three-hour original Japanese version is still rightly viewed as just an impressive dress rehearsal for Kurosawa's 1985 epic, *Ran*, which is—with apologies to *Seven Samurai* and *Rashomon*—his most flabbergastingly magnificent work. **EXTRAS** Outstanding commentary by a Kurosawa expert; a heavy helping of the filmmaker's 200 storyboards; a 41-minute making-of doc; and a 20-minute interview with Coppola and Lucas, who sound surprisingly measured about the film. And if you're wondering where Sofia Coppola got the idea for the Bill Murray whiskey ads in *Lost in Translation*, check out the two Suntory commercials starring Kurosawa and her dad. **B+** —*Gregory Kirschling*

ROSENCRANTZ & GUILDENSTERN ARE DEAD: © CINECOM PICTURES/EVERETT COLLECTION; ORGAZMO: BOB AKESTER; KAGEMUSHA: © TOHO COMPANY/EVERETT COLLECTION

A bikini and heels! Perfect for a day in the big city!

barking up the wrong tree"), the plot twists are delightful and the cavalcade of guest stars can't be beat: A pre–*Law & Order* Jerry Orbach first has his way with a wisecrack as a wry PI in the episode "Tough Guys Don't Die" (and got his own short-lived spin-off, *The Law and Harry McGraw*); Bert Convy plays a crooked composer in the TV-movie pilot, "The Murder of Sherlock Holmes"; and Vivian Blaine and Lorna Luft

Move over, Miss Marple!

are a dynamic mother-daughter talent team in "Broadway Malady." Also keep an eye peeled for Andy Garcia (as a mugger in "Sherlock Holmes") and Joaquin Phoenix, who—billed as Leaf Phoenix—appears as Jessica's nephew in "We're Off to Kill the Wizard." **EXTRAS** Where are they? That's the real mystery. **B** —*Melissa Rose Bernardo*

AMERICA'S NEXT TOP MODEL

Cycle One

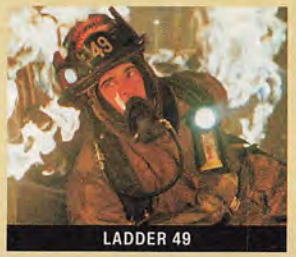
Tyra Banks, Janice Dickinson

Unrated, 6 hrs., 20 mins., 2003 (Paramount)

If any pop-cult phenomenon is disposable, it's reality TV—but damn if Miss Tyra and her virgin batch of model wannabes don't look just as fierce today. There's no expiration date on the pleasures of watching Banks torture these beauties with freezing-cold bikini shoots, snakes, and the caustic Dickinson. No contestants have been as memorable as Bible-thumping plus-sizer Robin, lesbian queen Ebony, or intellectual waif Elyse—not to mention the winner-turned-*Surreal Life* star, Adrianne. Do we *need* to revisit no-name hotties getting Brazilian waxes? No. Is it fun anyway? Yes. **EXTRAS** "Casting Call" could use more audition footage and less Tyra. "Reliving the First Season" offers a few tidbits (those 10-minute eliminations sometimes took five hours to film) but nothing worth sitting through. And the "Two Jays"—"runway diva" J. Alexander and makeup artist Jay Manuel—are great, but they don't merit their own video tribute. **B** —*Jennifer Armstrong*

AMERICA'S NEXT TOP MODEL: DAVID M. RUSSELL; MURDER, SHE WROTE: EVERETT COLLECTION

The Charts



LADDER 49

SMOKIN'!

Joaquin Phoenix is *hot*! The fireman drama *Ladder 49* was this week's big winner, roasting rentals and scorching sales, while *Friends* and the itty-bitty indie *Woman Thou Art Loosed* also enjoyed solid debuts. In other news, *Napoleon Dynamite*'s chokehold on buyers hit the three-month mark and *The Notebook* jumped up to No. 4 on both lists after faltering slightly last week. Talk about being on fire.

TOP 10 DVD SALES

	LAST WEEK		BOX OFFICE GROSS TO DATE*	WEEKS ON CHART	EW GRADE
1	—	LADDER 49 (WIDE)	$74.5	1	B†
2	1	BAMBI: SPECIAL EDITION	—	2	A
3	—	FRIENDS: THE COMPLETE NINTH SEASON	—	1	—
4	6	THE NOTEBOOK	$81.0	5	B
5	—	WOMAN THOU ART LOOSED	$6.9	1	D†
6	3	THE SPONGEBOB SQUAREPANTS MOVIE (WIDE)	$85.4	2	B–†
7	8	NAPOLEON DYNAMITE	$44.5	12	C
8	4	FLIGHT OF THE PHOENIX (WIDE)	$21.0	2	B†
9	2	EXORCIST: THE BEGINNING (WIDE)	$41.8	2	C–†
10	5	RAY (WIDE)	$75.3	6	A–

TOP 10 RENTALS

	LAST WEEK		VIDEO GROSS TO DATE*	BOX OFFICE GROSS TO DATE*	WEEKS ON CHART	EW GRADE
1	—	LADDER 49	$10.0	$74.5	1	B†
2	1	FLIGHT OF THE PHOENIX	$16.2	$21.0	2	B†
3	3	TAXI	$25.3	$36.6	4	D†
4	7	THE NOTEBOOK	$32.2	$81.0	5	B
5	2	EXORCIST: THE BEGINNING	$9.4	$41.8	2	C–†
6	4	SAW	$27.3	$55.2	4	B
7	6	RAY	$33.0	$75.3	6	A–
8	5	THE SPONGEBOB SQUAREPANTS MOVIE	$7.9	$85.4	2	B–†
9	8	SHALL WE DANCE?	$27.2	$57.9	6	C–
10	9	SHARK TALE	$23.7	$160.9	5	C–

SOURCES: *VIDEO BUSINESS/RENTRAK* FOR THE WEEK ENDING MARCH 13, 2005; NIELSEN EDI *IN MILLIONS

RECENT RELEASE

EW GRADE†

AFTER THE SUNSET *(PG-13, 98 mins., 2004, New Line)* Director Brett Ratner (*Rush Hour*) pits an FBI agent (Woody Harrelson) against a couple of comely crooks (Salma Hayek and Pierce Brosnan) in this tropical heist comedy. With commentary, outtakes, and an on-set doc. **B–**

ALSO IN STORES

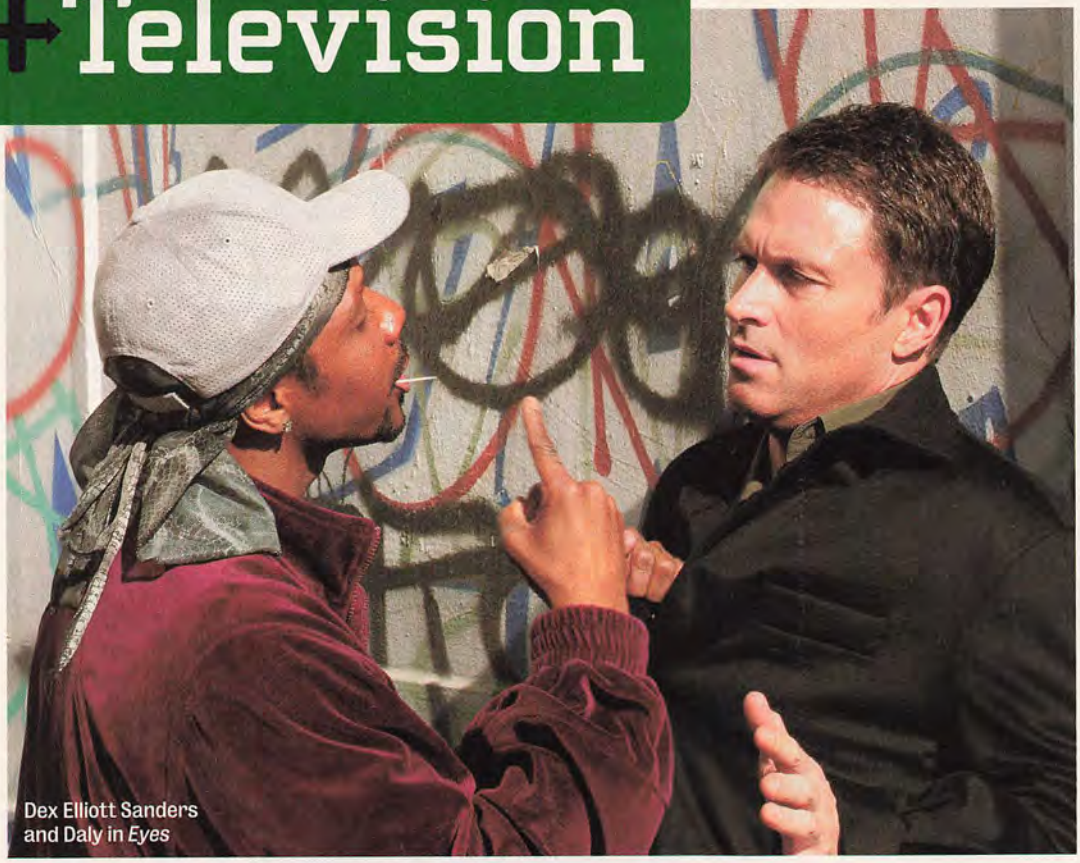
APOLLO 13: ANNIVERSARY EDITION *(PG, 140 mins., 1995, Universal)* Thirty-five years since the mission and ten since Ron Howard brought the space drama to theaters, the latest DVD includes commentaries with Howard and rocket man Jim Lovell, historical featurettes, and the IMAX cut of the film.

ISLANDS IN THE STREAM *(PG, 104 mins., 1977, Paramount)* Team *Patton* (George C. Scott and director Franklin J. Schaffner) adapts Papa Hemingway's novel about a reclusive sculptor forced to face fatherhood and WWII.

KELLY CLARKSON: BEHIND HAZEL EYES *(Unrated, 60 mins., 2005, Studio-Works)* Miss Independent bowls, camps, and sings a bit in this backstage doc.

THE LONE GUNMEN *(Unrated, 9 hrs., 19 mins., 2001, Fox)* Mulder and Scully's dorky conspiracy consultants get their own series in this short-lived spin-off.

†ORIGINAL THEATRICAL GRADE



Dex Elliott Sanders and Daly in *Eyes*

Bright 'Eyes'

Tim Daly seduces, schemes, and scores a comeback in ABC's snappy detective drama. by Gillian Flynn

EYES
Wednesdays, 10 p.m. (ABC)

No grimy, yellow-papered PI offices here. The bureau of Judd Risk Management is so bright and roomy even the skeletons of the stairs are exposed. This company is *proud* to air its dirty laundry! Leading the firm is Harlan Judd (Tim Daly), a breezy investigator whose attitude matches the decor. Judd runs a big, edgy, cool business; he's terribly handsome, sure to get rich, and—unlike all those jaded, conflicted detectives we're used to—he feels just great about it. Think about the boys from *Boston Legal*, minus the neuroses and nastiness, plus a cocksure grin.

This flamboyant new detective series is a bright flash among the world-weary *CSI*s and the dark-hearted *Shield*. *Eyes* showcases nifty gadgets and niftier disguises—Garcelle Beauvais-Nilon's detective, Nora Gage, poses as not only a hotel maid but a garbage collector and a randy boy toy—as well as a quippy lead who remains defiantly unruffled. The show isn't breaking new ground; it's simply airing out the genre quite amusingly, with a tone best described as *Alias* meets *Fletch*. The odd combo makes sense, considering creator John McNamara has a background in suspense (he produced Daly's TV remake of *The Fugitive*) as well as comedy (he wrote for the offbeat early-'90s cult favorite *The Adventures of Brisco County, Jr.*).

Judd's detectives crack cases with smashing style and a sarcasm so smart it has French cuffs. In one story line, an old college buddy hires Judd after his mistress has been kidnapped—and is revealed to be as crooked as the kidnapper. "He used to write my biology papers for a six-pack," Judd mutters. "Clearly the evil took root there." Judd's the kind of investigator who'll deliver a thief fast food and lay out his plan to nail him over drippy burgers. He's a gleeful rule-bender who's not above light blackmail. Most of *Eyes*' detectives, in fact, push the limits of legality—but they do it for the right reasons and are so joyful in the act you actually admire them.

Like the Fox drama *24*—as well as McNamara's beloved 1996 corporate-intrigue series, *Profit*—*Eyes* has an overarching plotline involving office treachery. Judd's old boss, Clay Burgess (Gregg Henry), a slithery former arms dealer, wants to buy Judd's company and has set up a mole within the firm. (We know who it is by the end of the debut episode—but then again, the series might just be having fun with us.) Moral-free, black-on-black-wearing Jeff McCann (*The L Word*'s Eric Mabius) lands the assignment of unrooting the mole—and is hellbent on making his discovery pay off for himself, if not the firm.

On the good-guy side is Judd's love interest, Leslie (Laura Leighton), a lawyer charged with warding off a crushing lawsuit. ("God," she mutters when flirty Judd asks if she has a boyfriend. "Weird answer," he replies.) Leighton, who rattled *Melrose Place* with her bratty, scheming Sydney, is just one cheery spot in an inspired supporting cast, packed with actors you'll be glad to see working. Along with

Winner of the Week

'PROJECT RUNWAY'
It's all sewn up. Bravo's reality series following aspiring fashion designers will return for a second season this fall, with supermodel Heidi Klum back in her tailor-made role as host.

ILLUSTRATION BY TIM BOWER; MICHAEL ANSELL

Mabius and *NYPD Blue*'s Beauvais-Nilon, A.J. Langer (*My So-Called Life*) surfaces as a chary cryptologist who wants to earn her detective stripes. Rick Worthy, an *Enterprise* semi-regular, plays Judd's pensive best friend, an agent whose stint in a psychiatric hospital puts all of his previous cases in jeopardy. (He's also refreshingly matter-of-factly gay and has a suffer-no-fools attitude toward crooks.) Natalie Zea, who did a stint last season as Vic Mackey's melancholy lover on *The Shield*, has a nice turn as an operative whose affair with nasty Jeff may have a very ugly aftermath.

The biggest surprise—and it's a beyond-pleasant one—is Daly, who after his seven-year straight-man gig on *Wings* never seemed to recover his tang. Now he has. As Judd, he's criminally charismatic, and seems more jazzed to be working than he has in years (a dozen to be exact—when he played swaggering cult leader David Koresh in the 1993 TV movie *In the Line of Duty: Ambush in Waco*). Makes you wonder how many other solid, unsnazzy actors would brighten up if they only landed a good, dashing, smart-ass role. Makes you glad Daly landed this one. **B+**

TV'S ENDANGERED LIST

Last Rites of Spring

Don't be alarmed by the *pfft* noise coming from your TV—it's the sound of deflating network shows. Here's a look at eight series and their chances of being axed (one ax, there's hope; five axes, it's likely toast) by season's end. —*Lynette Rice*

AMERICAN DREAMS

(NBC, 7.5 million viewers, down 15%) *Dreams* was hammered by *Extreme Makeover: Home Edition*. Now it's battling Hurricane *Lost*. Still, it's a likely keeper: "NBC has so many holes in its schedule that keeping it around gives them one less problem to deal with," says a network insider.

ARRESTED DEVELOPMENT

(Fox, 6.04 million, down 2%) Despite an enviable berth after *The Simpsons*, ratings for this sophomore comedy haven't caught up with its acclaim. "It's really surviving based on critical praise and the awards," says one network exec. That could be enough to save it—for now.

THE BERNIE MAC SHOW

(Fox, 5 million, down 33%) What night is this on? That would be Friday—Mac's fourth night in three years. In that time, the comedian's once-edgy humor has Berned out. "Part of the fun early on was how shocking it was," says the net exec. "It's more run-of-the-mill now."

JACK & BOBBY

(The WB, 2.4 million) Scheduling this freshman political drama opposite *The West Wing* wasn't a sound executive decision. But *Jack*'s likely to get another term. "Look at *One Tree Hill*," says the network insider. "[The WB] generally gives shows more than a year, and they do like this show."

JOAN OF ARCADIA

(CBS, 8.1 million, down 26%) Last season's most uplifting show is the downer of this season. "It's lost its appeal," says the insider. "It's no longer about Joan's dialogue with God and helping people." The only possible savior: CBS prez Nina Tassler, who loves the series.

JUDGING AMY

(CBS, 10.5 million, down 3%) The verdict isn't good for the six-year-old legal drama that's regularly trounced by NBC's *Law & Order: SVU*. "CBS has a formula that works, so it'll probably want to find a procedural drama for that time slot instead," says the insider.

KEVIN HILL

(UPN, 2.9 million) Critics love this male version of *Baby Boom*. Too bad the freshman bombed opposite *American Idol*. "Some people thought it would be a breakout hit and it's fallen short," says the network exec. "But it's still a big step forward for UPN in terms of quality."

LESS THAN PERFECT

(ABC, 6.4 million, down 28%) A switch from Tuesdays to Fridays didn't help this comedy—and there's word that star Sara Rue is looking for another series. (One actor has reportedly landed a project.) "It's been less than perfect for two years now," says the network exec.

ILLUSTRATION BY STEVE WACKSMAN

AMERICAN DREAMS: PAUL DRINKWATER; ARRESTED DEVELOPMENT: GAVIN BOND; JACK & BOBBY: JEFFREY THURNHER; JOAN OF ARCADIA, JUDGING AMY: CLIFF LIPSON; KEVIN HILL: MONTY BRINTON; LESS THAN PERFECT: BOB D'AMICO

Spotlight on SANDRA OH

Dr. Oh

From Canada to *Sideways* to a...hospital? The costar of ABC's medical drama *Grey's Anatomy* makes a weird trek through Hollywood.

by Jennifer Armstrong

Sandra Oh is sitting in the back of a truck, nestled behind stacks of dusty black packing crates. While enjoying a rare break on the Los Angeles set of ABC's new medical drama, *Grey's Anatomy*, the *Sideways* star is explaining her decision to move from indie movies to the 3,000th TV series set in a hospital. "I was choosing only films I thought were important," she says. "I was working maybe two months out of the year, and that was just not enough." A crew member interrupts to deliver script pages to Oh and laughs at finding her chilling in a truck bed. "This is so Sandra," he says. "Meet at the Four Seasons for the interview? No, we've got the prop truck."

Clearly, Oh is no pampered Hollywood diva. While filming *Anatomy* over the last six months (the series debuts March 27 at 10 p.m., after *Desperate Housewives*), the 33-year-old Canadian actress has gotten used to mixing grit with glamour. Take the day of the Critics' Choice Awards in January: After finishing a scene at the Northridge, Calif., VA hospital that doubles as the show's Seattle facility, she doffed her scrubs, slipped into a Galliano gown, and primped in the limo on the way to L.A. After the ceremony, during which she gave an acceptance speech for one of *Sideways*' five wins, she changed back into her work gear in the limo and arrived on set in time to start another scene.

Though the two projects will be inextricably linked on her résumé, Oh signed on to play *Anatomy*'s cynical, snarky Cristina—one of five surgical interns whose work and personal lives intertwine—well before *Sideways* was released last fall. Oh shot the pilot a year ago, when she was still best known as Robert Wuhl's assistant on the HBO comedy *Arli$$*. After that show was canceled in 2002, she toiled in independent films and a few showy bit parts in mainstream fluff like *Under the Tuscan Sun*. Then in 2003, she married writer-director Alexander Payne, who eventually cast her—no audition required—in her career-making role as a sexy single mom in *Sideways*. (The couple announced their separation on March 12.) "I'm finished with the time in my life where I play someone's snappy assistant," Oh says. "In *Sideways*, I have maybe 15, 20 lines. But because of the way the film is written, you never see anyone as a sidekick or a girlfriend."

Although the actress has yet to experience a post-*Sideways* rush of bigger movie roles, she's thankful to be part of *Anatomy*'s ensemble, which includes '80s heartthrob Patrick Dempsey. Although she was originally cast as the residents' tough supervisor, Miranda Bailey, she asked for—and got—the more colorful role of Cristina, who strikes up a complicated interracial romance with a cocky surgeon, Preston (*Hollywood Homicide*'s Isaiah Washington). "She's got a really original, fresh take on everything," says coexec producer Peter Horton (yes, of *thirtysomething* fame), who directed the pilot. "There's something about her that's innately complex." Washington is equally enamored. "We try to give our characters levels and not just be the taboo people of color screwing," he says, "and she can really do that."

Oh has been honing those acting chops for much longer than her newfound fans may realize: Shortly after graduating from Montreal's National Theatre School in 1993, she became one of Canada's hottest new stars ("uh, as much as you can be in Canada, anyway," she says), scoring a double play with the TV movie *The Diary of Evelyn Lau* and the feature film *Double Happiness*. "In one year, there were two lead characters who were 20-year-old Asian women, and I got them both," she recalls. "I'm just out of theater school, and I'm like, Oh, this is how it's gonna be! It never would've happened if I were here in the States."

Occasional affirmations of Canadian pride haven't kept Oh from pursuing U.S. fame. Aside from *Anatomy*, she has three independent movies in the can: the Sundance thriller *Hard Candy*; *Sorry Haters*, with Robin Wright Penn; and *Cake*, with Heather Graham (she'll also shoot two more this summer). And if *Anatomy* is DOA, what then? Well, Oh is still gunning for a role in a Broadway show (a lifelong dream) or an even bigger part in another Oscar-caliber movie. "I know that I can accomplish good work on a very high level," she says. "I'm still waiting for my big break."

HUGH STEWART/CORBIS OUTLINE

ASK THE CRITIC Gillian Flynn

Class Actors

Pleasant's Grant Show

Who do you think are the best examples of really good actors in shows that are not so good? —*J.R.* There are loads of actors who rise above their material every week. I get some smiles from CBS' *The King of Queens*, but it's nowhere near the joy I receive from the weird, biting stand-up of series regular Patton Oswalt. Jennifer Finnigan gave NBC's *Crossing Jordan* a nice jab as a persnickety intern last season—now she's being wasted on NBC's desperately uncute *Committed*. Emily Procter, who stole scenes as Ainsley, another bossy blonde, on *The West Wing*, should be freed from the weary confines of CBS' *CSI: Miami*. (The two could play type-A sisters in a sitcom. A good one.) And for a totally left-field offering, how about Grant Show? The likable actor deserves a supporting berth on a decent series (his former *Melrose Place* costars Laura Leighton and Doug Savant have made happy landings on ABC's *Eyes* and *Desperate Housewives*, respectively). Someone rescue him from Fox's limp supernatural series, *Point Pleasant*, and put his scoundrel persona to good use on a juicy soap.

SEND QUESTIONS TO ASKTHETVCRITIC@EW.COM, OR POST THEM ONLINE AT EW.COM/ASKTHETVCRITIC

Sound Bites

"Ashton Kutcher is denying reports that his girlfriend, Demi Moore, is pregnant. The confusion was caused when someone said Moore was with child. Turns out, she was just with him." JIMMY KIMMEL ON *JIMMY KIMMEL LIVE*

"Ellen, you should be ashamed of yourself—and not just because you're dressed like an audience member from *The Price Is Right*." KAREN (MEGAN MULLALLY), TO GRACE'S FRIEND ELLEN (LEIGH-ALLYN BAKER), ON *WILL & GRACE*

"This girl should be on a pirate flag!" JANICE DICKINSON, DISSING THE SOON-TO-BE-BOOTED CONTESTANT SARAH, ON *AMERICA'S NEXT TOP MODEL*

"I lost 25 pounds in about 18 days in an Iraqi prison. And not to say that the food in the Iraqi prison was worse, but I didn't have to eat four pounds of it." FORMER P.O.W. RON, ON HAVING TO EAT COW INTESTINES, SALIVA GLANDS, AN UDDER, AND A KIDNEY, ON *THE AMAZING RACE*

KUTCHER: MIKE GUASTELLA/WIREIMAGE.COM; DICKINSON: JEFFREY MAYER/WIREIMAGE.COM; *HOUSE*: RICHARD FOREMAN

The Ratings

HOUSE

THIS BOLD 'HOUSE'

Just when it looked like ABC had cornered the market on new dramas this season, along came Fox's *House* (4th) and NBC's *Medium* (7th). Boosted once again by its mammoth *American Idol* lead-in (1st), Hugh Laurie's M.D. drama reached a season peak of 17 million viewers, while Patricia Arquette's midseason psychic series spooked 15 million. Further down, *Law & Order: Trial by Jury* (22nd) and *Blind Justice* (28th) held up well after strong debuts. But after weeks of struggling to find an audience, Fox's once-promising *Point Pleasant* (93rd)—which lost nearly half of its lead-in from *The O.C.* (61st)—is looking like a waterlogged waste.

TOP 25

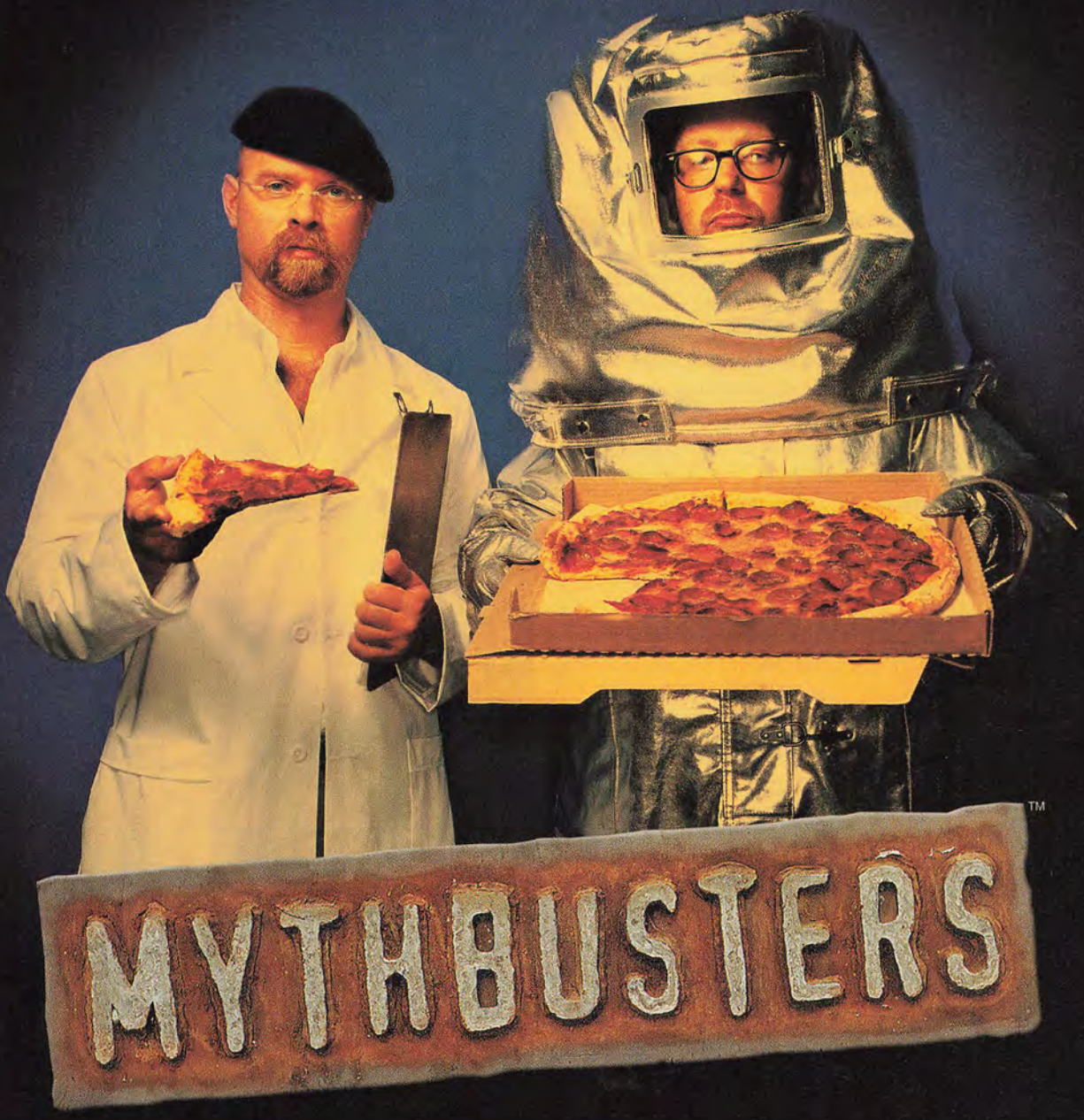
	VIEWERS*		LAST WEEK
1	28.4	AMERICAN IDOL *Fox, Tuesday, 8 p.m.*	2
2	24.7	AMERICAN IDOL *Fox, Wednesday, 9 p.m.*	3
3	18.4	SURVIVOR: PALAU *CBS, Wednesday, 8 p.m.*	—
4	17.3	HOUSE *Fox, Tuesday, 9 p.m.*	12
	17.3	COLD CASE *CBS, Sunday, 8 p.m.*	10
6	16.0	60 MINUTES *CBS, Sunday, 7 p.m.*	20
7	15.4	MEDIUM *NBC, Monday, 10 p.m.*	—
8	15.2	EVERYBODY LOVES RAYMOND (R) *CBS, Monday, 9 p.m.*	11
9	15.0	TWO AND A HALF MEN (R) *CBS, Monday, 9:30 p.m.*	9
10	14.6	CSI: MIAMI (R) *CBS, Monday, 10 p.m.*	7
11	13.3	DESPERATE HOUSEWIVES (R) *ABC, Sunday, 9 p.m.*	—
12	12.7	THE AMAZING RACE *CBS, Tuesday, 9 p.m.*	25
13	12.6	THE SIMPLE LIFE *Fox, Wednesday, 9:30 p.m.*	17
14	12.4	LAW & ORDER: CRIMINAL INTENT *NBC, Sunday, 9 p.m.*	13
15	12.1	LAS VEGAS *NBC, Monday, 9 p.m.*	—
	12.1	24 *Fox, Monday, 9 p.m.*	19
17	12.0	LAW & ORDER (R) *NBC, Wednesday, 10 p.m.*	24
18	11.8	EXTREME MAKEOVER : HOME... (R) *ABC, Sunday, 8 p.m.*	8
19	11.6	THE APPRENTICE *NBC, Thursday, 9 p.m.*	15
	11.6	NCIS (R) *CBS, Tuesday, 8 p.m.*	28
	11.6	SPRING BREAK SHARK ATTACK *CBS, Sunday, 9 p.m.*	—
22	11.5	LAW & ORDER: TRIAL BY JURY *NBC, Friday, 10 p.m.*	29
	11.5	NCAA BASKETBALL *CBS, Saturday, 8:14 p.m.*	—
24	11.2	CROSSING JORDAN *NBC, Sunday, 10 p.m.*	17
	11.2	BOSTON LEGAL *ABC, Sunday, 10 p.m.*	27

NETWORK RANKINGS

	VIEWERS**		LAST WEEK
1	12.0	CBS	1
2	9.7	Fox	2
3	9.4	NBC	3
4	8.2	ABC	4
5	3.2	UPN	5
6	2.7	The WB	6

* IN MILLIONS ** AVERAGE IN MILLIONS WEEK OF MARCH 14–20, 2005 SOURCE: NIELSEN MEDIA RESEARCH

NOT YOUR 8TH GRADE SCIENCE CLASS



WEDNESDAYS AT 9PM E P

Discovery CHANNEL

Meet the Mythbusters and find out more at **discovery.com**

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What to Watch

A day-to-day guide to notable programs.* BY ALYNDA WHEAT

MONDAY MARCH 28

9–9:30PM
Girlfriends *(UPN, TV-PG)* Why is Lynn so shocked that she reamed her brother for a shot at stardom? *Hello?!* It's in the job description.

9–10PM
24 *(Fox, TV-14)* You're a crafty one, Marwan. But Jack will find a way out of your trap—and without even taking time to pee.

DON KNOTTS ALERT!
9–10PM
Las Vegas *(NBC, TV-14)* Mr. Furley pimps out in vintage polyester because it brings him luck. Take the lesson, kids: You don't have to floss Prada to have your mind on your money and your money on your mind.

SEASON PREMIERE
9–11PM
The Bachelor *(ABC)* Eligible *(adj.)*: 1. Single. 2. Desirable. 3. Related to that tubby kid from *Stand by Me*.

10–10:30PM
Fat Actress *(Showtime, TV-14)* To lose weight, Kirstie surrounds herself with small things. Like her self-esteem.

9–11PM
Conquest of America *(History Channel, TV-PG-V)* Watching Spanish conquistadors rape and pillage their way through the Southwest during the 1540s brings home what America's "discovery" meant for Native Americans. Airing over two days, this four-parter uses maps, reenactments, and expert commentary to examine explorers who came in the name of God, gold, or glory, with each episode focusing on a different North American region. By the time French settlers leave the Florida natives diseased and dying, you won't feel so hot yourself. **B–** *—Abby West*

Spainful memories

TUESDAY MARCH 29

8–9PM*
Wave That Shook the World *(PBS, TV-PG)* NOVA takes the chance of airing a night of touchy tsunami-related programming, mainly because they're the only ones who can get away with it.
**check local listings*

9–10PM
The Starlet *(The WB, TV-PG-L)* The newbies learn that there's a difference between what *they* do and being intentionally funny.

9–10PM
Veronica Mars *(UPN, TV-PG-L)* Now that Veronica's found her mom, she can focus on stuff that really matters, like recovering school mascot Polly the Parrot.

9:30–10PM
The Office *(NBC, TV-14)* ...And God bless the racists, 'cause without them the diversity trainers would be unemployed, and they, in turn, would just take it out on the foreigners.

Shootin' the Shat

9–10PM
Invasion Iowa *(Spike TV, TV-PG)* The residents of rural Riverside, Iowa, are understandably starstruck when William Shatner comes to town and recruits them for a sci-fi flick. Like Andy Dick's *The Assistant*, or Spike TV's own *Joe Schmo Show*, this miniseries is all a big, fat fake-out. But unlike the brats, freaks, and social climbers who usually get caught in the reality web, these helpful, good-natured folk are not enjoyable as suckers. Even Shatner balks, "That's going to be tough when we say, 'Ah ha! It was all a joke.' How do you do that?" Simple: Kirk wouldn't. **C** *—Neil Drumming*

Pamela Anderson

THE GUEST LIST

Look Who's On the Couch

REGIS AND KELLY
Monday Jimmy Smits **Tuesday** Queen Latifah **Wednesday** Alicia Silverstone **Thursday** Brittany Murphy **Friday** Pamela Anderson

JAY LENO **Monday** Steve Carell, musical guest Frankie J. **Tuesday** Tyra Banks **Wednesday** Michael Clarke Duncan **Thursday** Jimmy Fallon **Friday** Musical guests Jimmy Eat World

CONAN O'BRIEN **Monday** Tina Fey, Spencer Fox, musical guest Fatboy Slim (R) **Tuesday** Al Franken **Wednesday** Musical guests the Big Show **Thursday** Penélope Cruz, Will Arnett

ILLUSTRATION BY DAVID COWLES; *CONQUEST OF AMERICA*: GENE PAGE

*TIMES ARE EASTERN STANDARD AND ARE SUBJECT TO CHANGE

WEDNESDAY MARCH 30

8–9PM
America's Next Top Model *(UPN, TV-14-L)* In which the deadly sin of vanity is tamed by the skin-cootie plague.

8–9:01PM
Lost *(ABC, TV-14)* It's like *Gilligan's Island*: They can build a perfect crib, but a viable raft is somehow problematic.

9–10PM*
Lost Treasures of Afghanistan *(PBS, TV-G)* No, you're thinking about the looting in Iraq. These are the busted Buddhas. Sure, that's why I'm here. **check local listings*

9:30–10PM
Life on a Stick *(Fox, TV-14-DLS)* The mall rats barter corn dogs like cash, which is the best use of impaled meat *ever*.

10–11PM
Showdog Moms & Dads *(Bravo, TV-14)* You haven't lived till you've seen a German shepherd pleasured by an artificial lady-part. This follow-up to cult hit *Showbiz Moms & Dads* (Duncan Nutter, where are you?!) does *Best in Show* one better, turning the cameras on real pooch pamperers. The lineup includes pushy mom Moira and her show-dog kid, Adam; couple Brandon and Ryan, whose dogs sport feather boas; and Lourdes (above), owner of money-shot Max. The, uh, climax is supposed to be a big dog show, but sometimes the journey's better than the destination. **B+**

Series debut

THURSDAY MARCH 31

8–8:30PM
Jake in Progress *(ABC, TV-PG-L)* Jake chooses between the hot chick and the hotter chick. Somehow, I suspect the smart chick knew better.

8–10PM*
Live From Lincoln Center *(PBS)* Sorry for all the PBS, y'all, but they're interviewing Stephen Sondheim tonight, and I'm a dirty slut for *Sweeney Todd*. **check local listings*

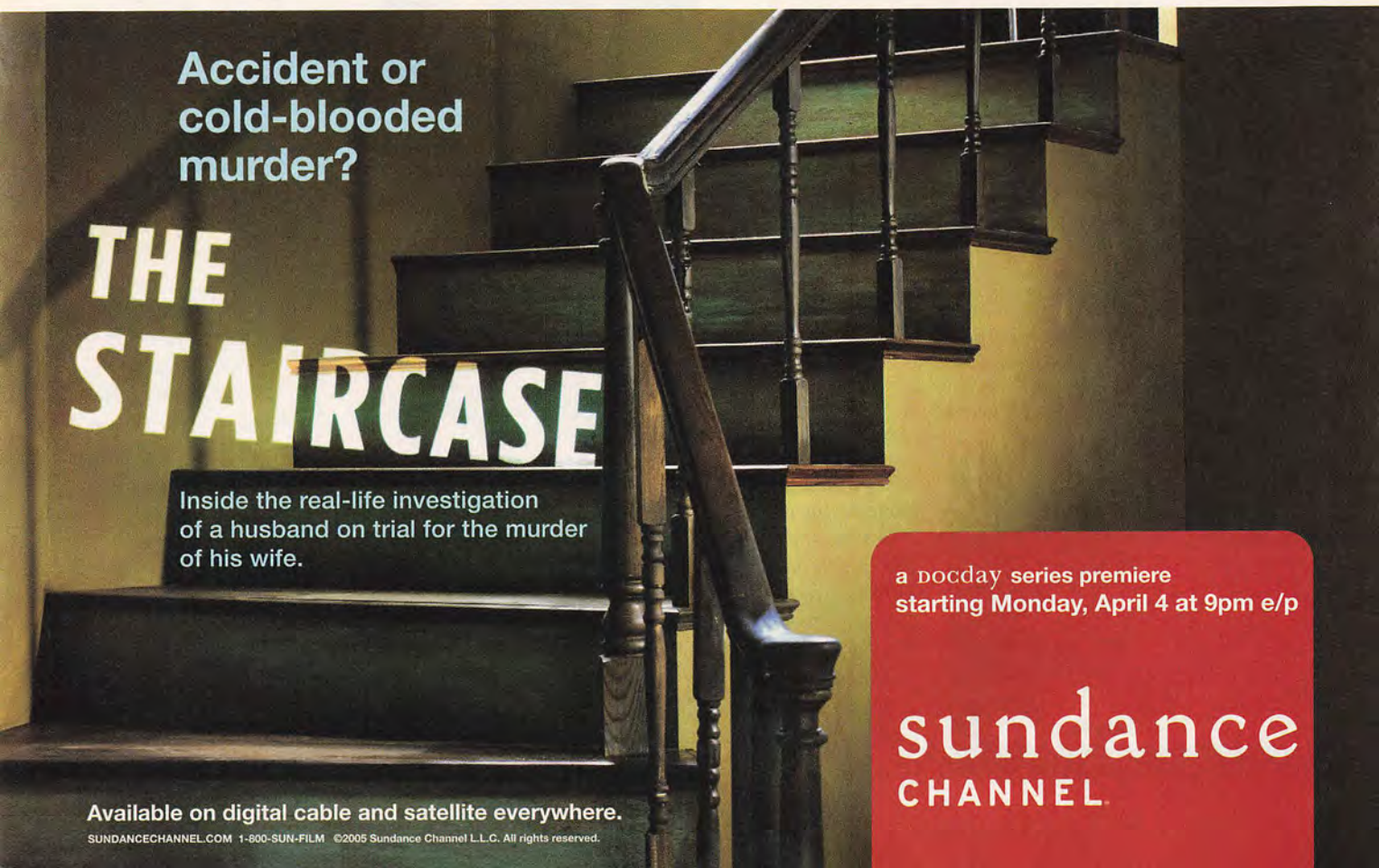
9–10PM
CSI *(CBS, TV-14-SLV)* A woman commits suicide in the "Vegas wilderness." Wait, do they mean off the Strip?

9:59–10:59PM
ER *(NBC, TV-14)* *ER* is a rerun, so you don't mind if I laud the EW techies, do you? (FYI, this has *nothing* to do with their threat to take my new 22-inch computer monitor if I didn't make nice.) Go, tech!

The mouth that bored

8–9:45PM
Left of the Dial *(HBO, TV-MA)* Talk ain't cheap. That's the lesson in this doc on the rise and near ruin of Air America, the first liberal radio network. Bounced checks, office politics, and disgruntled staffers make a smart story ("We're doing great, except we're about to go out of business," says one worker) but overexposed gabbers like Al Franken (above) are dead air. **B–** *—Paul Katz*

SHOWDOG MOMS & DADS: BARBARA NITKE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FRIDAY APRIL 1

ISAAC HAYES ALERT!
8–8:30PM
The Bernie Mac Show *(Fox, TV-PG-L)* Super! That's just two degrees of separation between Bernie and Big Gay Al.

NEW EPISODE ALERT!
9:30–10PM
O'Grady *(The N, TV-PG)* *O'Grady* goes where all shows go with a parenting-the-artificial-baby-for-sex-ed ep, which joins locked-in-the-library-for-the-weekend and teach-the-nerd-to-box-the-bully as Stuff That Never Happens.

SEASON PREMIERE
10–10:40PM
Dinner for Five *(IFC, TV-14-L)* If only we'd known that eating with famous people counted as a career path.

9:30–10PM
Wonder Showzen *(MTV2, TV-MA)* Why does MTV bury this hilariously twisted *Sesame Street* parody on its bastard son of a network? Because numbers and letters rumble while a Jewish J and an Arab 8 have puppet sex that would make Triumph the Insult Comic Dog blush? Or because an angelic tot reporter asks Wall Streeters, "When the revolution comes, where will you hide?" Sure, this show, as dark as the bottom of Oscar the Grouch's trash can, will give your inner child nightmares, but it's the only way he'll learn. **B+** *—Josh Wolk*

Brought to you by the letter X

SATURDAY APRIL 2

11AM–NOON
The Directors: Carl Franklin *(Encore, TV-MA)* The helmer of *One True Thing* acted on *The A-Team* before directing Denzel and Meryl. Mr. T *so* wishes he'd hacked the 'hawk back when it counted.

FINAL FOUR ALERT!
6–11PM
NCAA Basketball *(CBS)* You care more than I do. Trust me.

8–9PM
Laura Ingalls Wilder's Little House on the Prairie *(ABC, TV-PG)* Nellie Oleson! Nah, I'm just kidding. It's just Indians. I thought they'd sound less scary that way.

8–10PM
Out of the Woods *(Hallmark Channel, TV-G)* Ed Asner is a hermit visited by his lawyer grandson who's trying to take over his affairs. Damn, call dirt an asset and someone'll want it.

Unlike Franken, I mean to annoy

11–11:40PM
The Alan Partridge Experience *(BBC America, TV-14)* If you miss Larry Sanders but wish he'd been a bigger jackass, Alan Partridge (Steve Coogan, above) is your guy. We start at the top of Alan's career with his chat show debut, a "JFK kind of a night" because he assumes people will remember where they were when. But soon Alan loses his TV gig and settles for a swing-shift slot on local radio. It's just the kind of shame spiral we so enjoy: someone else's. **A–**

SUNDAY APRIL 3**

I told you the size 9 would fit, you @&*%&#!

7–11PM
WrestleMania 21 *(Pay Per View)* What I know about wrestling fits on a stamp, so I was glad to find a tutor in Mr. Stone Cold Steve Austin (Why do they call him that? He's so warm fuzzy!). Austin (above, right with Shawn Michaels) returned to WrestleMania after a lengthy absence to induct Rowdy Roddy Piper into the WWE Hall of Fame (Sly Stallone did last night's honors for Hulk Hogan) and to chat up Mr. Piper at this event. "It's scheduled to be an interview but once we get in the ring we'll see what happens," warns Mr. Austin. Does that mean Mr. Piper should watch his back? "I would advise that." Such manners!

7–9PM
Beyond the Glory *(FSN)* Two new shows: one on Michigan's Fab Five and another on the '92 Duke–Kentucky final narrated by Ashley Judd. *Someone's* been talking to Sensei Morgan Freeman about alternative career paths. Wise move, grasshopper.

8–8:30PM
The Simpsons *(Fox, TV-PG-DLV)* Sucks now. Yeah, I said it.

8–9PM
The Contender *(NBC, TV-PG)* One of the boxers makes a decision that costs him the respect of his team. Oh, that's smart: Piss off the large men who punch for a living.

8–10PM
14:Hours *(TNT, TV-PG-V)* Rick Schroder, Kris Kristofferson, and JoBeth Williams race to save their patients when a hospital is flooded by a storm…of *controversy*! Naw, I'm lyin', it's water. What is wrong with me?!

9–10PM
Making Millions: The Winning Formula *(Science Channel)* MIT students take the Vegas casinos in the biggest act of nerd glory since a Tri-Lam had a Pi.

9–10:02PM
Desperate Housewives *(ABC, TV-PG-DL)* We're on Mama Solis deathwatch. Will Carlos break down? Could Bree face her killer son? Will Mrs. S. die after noon, forcing Gabrielle to pay for an extra hospital day? These are important questions.

SERIES DEBUT
10–11PM
Shameless *(BBC America, TV-MA)* What if *Married…With Children*'s Bundys were Brits and total losers? No, *total* losers.

10–11PM
Iron Chef America *(Food Network, TV-G)* With its first female chef, Cat Cora! Woo-hoo, women in the kitchen! I never thought I'd live to see the day.

**TIMES FOR SUNDAY, APRIL 3, ARE EASTERN DAYLIGHT AND ARE SUBJECT TO CHANGE

And another thing: What's the secret to Beck's peachy complexion?

Great Unknown

Beck is as mysterious as ever, but one thing's clear: The playful *Guero* is his best work in years. by David Browne

BECK

Guero *(Interscope)*

Although a dozen years have passed since Beck Hansen first entered our lives, the man remains an enigma. We know he's a Scientologist; based on his last album, 2002's *Sea Change*, we also know his breakup with a longtime girlfriend pretty much bummed him out. Beyond that, the inner workings of his brain, as revealed on record and in interviews, are still a mystery. Further adding to the puzzle, *Guero* hardly finds Beck publicly reveling in his new roles as husband and father. Six songs mention death or graves, another two seem to be anger-setting-in follow-ups to *Sea Change*'s dejected ballads, and another could easily be about a mass murderer.

Whereas the monochromatic, self-consciously "sad" *Sea Change* felt dispassionate, *Guero* is, thankfully, alive and frisky. It's his most inviting, least off-putting work in years. Since both his old hip-hop beats and former collaborators the Dust Brothers are back, it's tempting to call the album a return to the land of *Odelay*. But it's more than that: *Guero* is the first record on which the many moods and sides of Beck coexist, and it's about time.

The album also manages to be simultaneously familiar and new. Foreboding, vaguely apprehensive slide-guitar shuffles like "Farewell Ride" and "Emergency Exit" hark back to the pine-barren blues and folk of *One Foot in the Grave*, but add grandeur. The affectless bossa nova grooves of "Missing" and "Earthquake Weather" recall moments on *Mutations*, but without the campiness. The gringo-in-the-barrio jaunt of "Qué Onda Guero," all street sounds and mariachi horns, conjures a more mature *Mellow Gold*. Only "Hell Yes," an electro novelty that plays like a *Midnite Vultures* reject, is a rehash we didn't need to hear. Other tracks are injected with a newfound spareness. In "E-Pro" (one of the rare songs in his catalog in which he sounds ticked off, seemingly over unspecified gossip) and the tribal "Black Tambourine," he pares everything down to jungle drumbeats, scuzz-throb guitars, and not much else—and sounds newly energized for it.

Relatively speaking—we're still talking Beck here—*Guero* also has a *slightly* broader emotional range than past records. He's goofy ("Rental Car"), sullen ("Missing," where he admits, "I can't believe these tears were mine"), and spooky (the delicious summer-breeze pop of "Girl," which may be the musings of a serial killer). Yet in the end, Beck remains as inscrutable as ever, and it's probably best that way. Whether it's because he's too private or too shallow, he's never been convincing in traditional roles like balladeer or R&B loverman. He's best when the only rules he follows are his own, baffling as they may be. When *Guero* ends, we don't know this elusive man-child any better than we once did. But we have a lot more fun than we've had in a while trying to figure him out. **A-**

Cheeky Celeb of the Week

KANYE WEST

The rapper says he and other artists should be paid to appear on magazine covers. There's already interest from one glossy: *Playgirl* said it'd fork out the dough—if he bares his buns.

ILLUSTRATION BY TIM BOWER; BECK: AUTUMN DE WILDE

Beyond the Major Playas

EDAN Beauty and the Beat *(Lewis)* This frizzy-haired white guy is a hip-hop savant, fond of bizarre samples (string quartets, grungy acid-rock, Israeli folk) and name-dropping hyper-obscure '80s rappers (Lakim Shabazz, anyone?). Not just a lo-fi lark, *Beauty* deftly flies between ego-boosting boasts and vibrant surrealism—"I See Colours" is the "Lucy in the Sky With Diamonds" of the backpack generation. One beef: At 34 minutes, this mind-bending trip wears off too quickly. **A–**

PIGEON JOHN Pigeon John Sings the Blues! *(Basement)* Finally, a rapper with an ego smaller than the Taj Mahal. "I don't care if my record sells or if thousands crowd and they yell," California native Pigeon John admits on "Matter 101." Call him the anti–50 Cent, as he flips hip-hop swagger for wry emo-rap, which he delivers in a soulful, sing-songy flow that owes as much to Bill Withers as it does to Biggie Smalls. In an age of humorless thugs, Pigeon John is a charming Cheshire cat. **A–**

THE PERCEPTIONISTS Black Dialogue *(Definitive Jux)* Hailing from America's biggest university town, it's fitting that this Boston trio's debut has an earnest collegiate vibe—from clunky but heartfelt agitprop ("Memorial Day"), to poetic romance ("Love Letters"), to Afrocentric empowerment ("Black Dialogue"). Beyond the liberal-arts requirements, there's a bone-shaking kegger jam, "Party Hard," perhaps the only hip-hop song with an antismoking message. **B+**

VARIOUS ARTISTS Run the Road *(Vice)* Not just the crud lining your tub, grime is England's latest twist on hip-hop, featuring beats more chaotic than a rugby scrum and accents thicker than kidney pie. *Run the Road*, the first major grime compilation available in the U.S., highlights the genre's pleasures—dystopian beats that are rugged and restless, plus fiercely virtuosic rappers (Kano, Dizzee Rascal, and Lady Sovereign are tops) who rhyme with such urgency, you can feel the spittle. **B+** —*Michael Endelman*

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Chow down.
Pucker up.

BREATH DEFYING

SOUTH BY SOUTHWEST: THE WHOLE ENCHILADA

It Brits, Franz's Faves, and Frodo Too

What's boozy and schmoozy and smells like slow-cooked ribs? Why, it's the 19th annual South by Southwest music fest in Austin! Despite falling national record sales (down 10 percent from this time last year), attendance was up 15 percent, with some 8,600 industry hounds and 1,600 journalists flocking to see 1,350 musical acts. From March 16 to 20, the usually bucolic streets of the capital city became a tangled mass of Blackberry-toting execs, cool-hunting scribes, and pasty music geeks, all looking for the Next Big Thing. Over the four days of blown eardrums and sweaty venues, here's what we found.

MOST UNEXPECTED REUNION Those hoping for a spontaneous Page-Plant event at Robert Plant's lively keynote address were let down, but there was a reunion of another kind. During the Q&A portion, an audience member stood up to ask, "Do you still have groupies?" Surprise—it was none other than onetime Übergroupie Pamela Des Barres, who ran up for an impromptu embrace. The pair hadn't seen each other in nearly 15 years.

BRITISH INVASION, VOL. 237 Between Bloc Party, the Kaiser Chiefs, the Futureheads, Tom Vek, and Maximo Park, Austin swarmed with U.K. rockers. And judging by the crowds and critical raves, the bands (each a variation on the tried-and-true formula of punk/disco/new wave awesome-osity) were nearly unstoppable. Even these supermen had their kryptonite, though: As Bloc Party bassist Gordon Moakes drily told a capacity *Spin*-magazine-party crowd, "We're not used to sunshine. We're from England, you know."

BRITISH INVASION, VOL. 238 Two and a half decades after the Sugarhill Gang, the rest of the globe is learning how to compete: Innovate, don't imitate. Heavily hyped Sri Lankan/British rapper M.I.A. didn't disappoint. Her postcolonial hip-hop mashed up underdog global beat science into pelvis-grinding agitprop. (Bonus: She looked adorable in a sequined tracksuit.) And rather than aping U.S. hip-hop 'tude, the eight-man Welsh crew Goldie Lookin Chain mocked it with absurd comedy-rap. Our fave, "Your Mother's Got a Penis," owes more to Monty Python than Mos Def.

BEST TAIL-SHAKING TREND Normally cement-shoed indie kids got down to the beat-centric sounds of bands like Seattle's joyful collective U.S.E, witty disco dark-wavers LCD Soundsystem, and British pastiche party-makers the Go! Team. ¡Viva la dance!

Austin power (clockwise from above): Bloc Party, M.I.A., Plant, and Go! Team

SAY WHAT? At a panel discussion, Napster creator Sean Fanning awkwardly tried to explain his new venture, SNOCAP. It's a sort of clearinghouse for digital music rights. At least, that's what we think he said.

BEST UNSIGNED BAND L.A.'s the Blood Arm, who put on a beer-soaked, fist-pumping rock & roll circus. At the center of the storm is speaker-climbing, audience-kissing, wild-eyed singer Nathaniel Fregoso. Oh, and the music—anthemic, disco-dusted indie rock played with revival-tent fervor—has already made them Franz Ferdinand's favorite new band. In the words of Gwen Stefani: What are you waiting for?

ATTACK OF THE ROCK-STAR SQUEEZES Jagger ex Jerry Hall joined 30-year-old classically trained singer-songwriter Rachel Fuller on their co-penned take-that-Mick nugget, "Around This Table." The whooping crowd included newspaper mogul Phil Bronstein and ex-Tex governor Ann Richards; absent was Fuller's old man, Pete Townshend.

STAR JONESING A few boldface names invaded this music-industry spring break blowout: a fresh-faced Frodo, a.k.a. Elijah Wood, mingling at the *Fader* magazine party while Canadian singer Feist played...Jessica Simpson, bodyguards in tow, rocking out to Queens of the Stone Age at the DKNY Jeans party (cosponsored by EW and Listen2This)...politicos Karl Rove and Karen Hughes incongruously brunching among the skinny and shaggy at Las Manitas. —*Michael Endelman and Leah Greenblatt (Additional reporting by David Browne, Kristina Feliciano, and Nancy Miller)*

BLOC PARTY: BRIAN K. DIGGS/THE AUSTIN AMERICAN-STATESMAN; M.I.A.: JANA BIRCHUM/GETTY IMAGES; PLANT: RANDALL MICHELSON/WIREIMAGE.COM; GO! TEAM: DOLORES SEVERSON/RETNA

Pop/Rock

BILLY IDOL
Devil's Playground *(CSP/Sanctuary)*

If the 1980s were all about big, stupid rock & roll, then one of the biggest and stupidest artists was Billy Idol. Still, songs like "Rebel Yell" were so damn catchy, you couldn't help but buy into them. On his comeback CD, Idol once again serves up the cheese (sample lyrics: "Make me scream/All night, all night long/Gonna get extreme/All night, all night long"), but this *Playground* lacks the youthful urgency of truly vital Idol. **B–** *—Dalton Ross*

KEREN ANN
Nolita *(Metro Blue)*

The multiethnic waif-chanteuse forsakes the grounded charms of her U.S. debut, last year's *Not Going Anywhere*, for a floaty, shell-shocked, and, alas, snoozier mélange of Appalachian trip-hop and bossa nova. Singing in French, as she does roughly half the time on *Nolita*, Keren Ann can be exquisitely alluring. Resorting to English (and a flood of water/rain imagery), she's also *très* interesting, but rarely compelling. **B–** *—DB*

R&B/Rap

BABY BASH
Super Saucy *(Universal)*

This Houston MC had one of 2003's squishiest pop-rap hits in "Suga Suga," his collaboration with Latino crooner Frankie J. So it's disappointing that he spends much of *Saucy* unconvincingly asserting his gangsta bona fides—in "Throwed Off," he lamely threatens to toss his drink in your face.

DEPT. OF DOUBLE TAKES

'Mimi' or Mimic?

If imitation is the sincerest form of flattery, Mariah Carey (left) is seriously smooching up to Beyoncé (right). The former, on the cover of her upcoming *The Emancipation of Mimi*, appears to be dangerously in love with the latter's look—beige lip gloss, wind machine, and all. And nothing says "I am a sexy, powerful cocoa-butter diva" better than crooking an elbow behind one's golden mane to expose a flawlessly Photoshopped armpit, no? Whether Carey will be able to match her sister-in-style's sales figures, however, is a very different matter. *—Leah Greenblatt*

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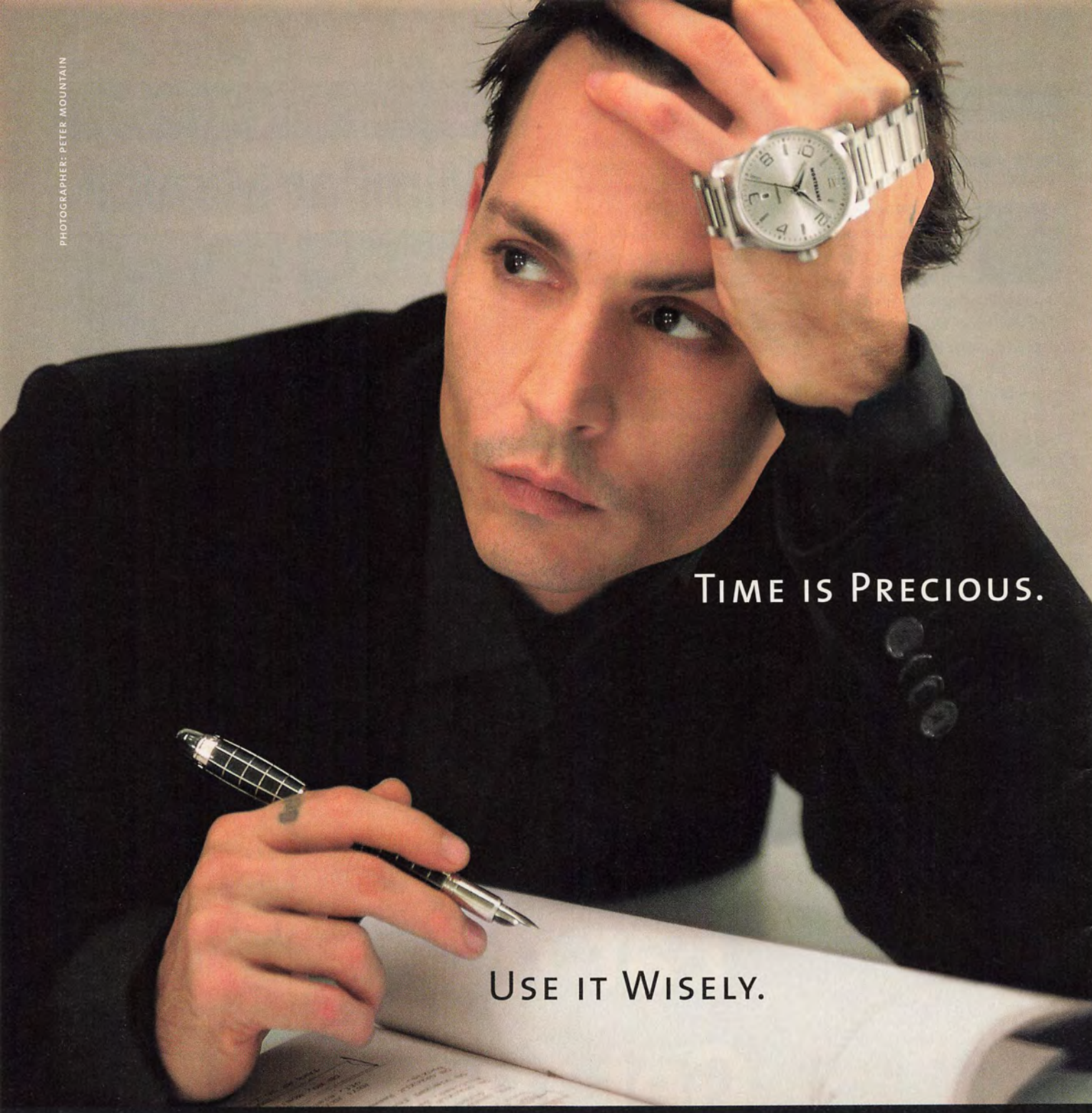
Get frisky.

BREATH DEFYING



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Bash is best as an intentionally funny lover, dreaming—as on the title cut—of "sipping on Apple Pucker" schnapps over a wah-wah groove John Mayer could dig. **B–** —*Mikael Wood*

Bluegrass

CHARLIE DANIELS

Songs From the Longleaf Pines
(Blue Hat/Koch Nashville)

At last, Daniels is off politics and onto something less polarizing, like religion. With this guest-filled set of acoustic gospel standards and hymns, Daniels, who was raised on the stuff, belatedly jumps back on the string-band bandwagon. His gruff style may take getting used to for those accustomed to the genre's high, lonesome tenors, but that vocal bullishness in bluegrass' china shop is part of the fun. **B** —*Chris Willman*

Boxed Sets

JIMMY WEBB

The Moon's a Harsh Mistress: Jimmy Webb in the Seventies
(Rhino Handmade)

Like fellow tunesmith Burt Bacharach, Webb (composer of "Up, Up and Away," "MacArthur Park," "Wichita Lineman," and more) was blessed with the ability to write beautiful melodies and cursed with an imperfect voice. But that didn't stop him from making his own quirky, audacious albums of majestic American pop, five of which are collected in their entirety in this boxed set. Webb's own versions of "The Highwayman," "Galveston," and other hits are here, as is a sense of refined songcraft and orchestral grandness that will surely intrigue fans of successors like Rufus Wainwright. **A** —*DB*

DOWNLOAD THIS

▶ **13 & GOD** combines part of German indie-rockers the Notwist (including vocalist Markus Acher, left) with Cali rap act Themselves. Their righteous "Men of Station" is almost a religious experience. ANTICON.COM

▶ More Mos Def than Lil Jon, West Coast MC **MED** laces his rhymes with a biting intelligence. On the sexy "Push," he's backed by a diabolical, futuristic beat, courtesy of Detroit producer J Dilla. STONESTHROW.COM

▶ Swirling psychedelia meets deep-groove Krautrock on "Barnowl," a mini-epic from Canada's **CARIBOU**. The track is a pre-release peek at his *Milk of Human Kindness*. DOMINORECORDCO.COM/USA/DOWNLOADS/

▶ With her Cat Power-esque delivery, **LIZ DURRETT**—niece of singer-songwriter Vic Chesnutt—proves talent runs in the family. Hear for yourself on her hushed version of Lou Reed's "Perfect Day." LIZDURRETT.COM

MED: ERIC COLEMAN; CARIBOU: NITASHA KAPOOR; DURRETT: BEN MCCORMICK

The Chart

CHANGE IS GOOD!

In his third week out, 50 Cent is beginning to sell like a mere mortal of a superstar, to the point that he was nearly dethroned by the latest volume in the *NOW* series. Fifty put another 364,000 fans in his sights, just ahead of the 339,000 copies of *Vol. 18* in the popular singles-roundup series. The only other top 15 bow was by Baby Bash (we're still trying to figure out whether Robbie Williams slept with—oh, wait, that's Baby Spice). This Baby's *Super Saucy* went bawling to the tune of 48,000 crunk-flavored, crooner/rapper-combo copies sold.

POP ALBUMS

	LAST WEEK		WEEKS ON CHART
1	1	**50 CENT** *The Massacre*, Interscope/Aftermath/Shady	3
2	—	**VARIOUS ARTISTS** *NOW That's What I Call...Vol. 18*, Epic	1
3	2	**JACK JOHNSON** *In Between Dreams*, Brushfire/Universal	3
4	5	**GREEN DAY** *American Idiot*, Reprise	26
5	3	**THE GAME** *The Documentary*, Aftermath/G-Unit/Interscope	9
6	6	**KELLY CLARKSON** *Breakaway*, RCA	16
7	4	**JENNIFER LOPEZ** *Rebirth*, Epic	3
8	8	**THE KILLERS** *Hot Fuss*, Island	40
9	9	**JOHN LEGEND** *Get Lifted*, GOOD/Sony Urban Music/Columbia	12
10	7	**RAY CHARLES** *Genius Loves Company*, Concord	29
11	—	**BABY BASH** *Super Saucy*, Universal	1
12	10	**EMINEM** *Encore*, Shady/Aftermath	19
13	20	**CIARA** *Goodies*, LaFace	25
14	11	**USHER** *Confessions*, LaFace/Zomba	52
15	14	**3 DOORS DOWN** *Seventeen Days*, Republican/Universal	6

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SHORT TAKES

UNITED STATE OF ELECTRONICA *U.S.E* (Sonic Boom) Junior Senior's "Move Your Feet" meets *Discovery*-era Daft Punk on this electro-pop act's ecstatic debut album. The fizzy fun begins with "It Is On!"—a synthy trip to euphoria that, we're pleased to report, is followed by many happy returns. **B+**

STEREOPHONICS *Language. Sex. Violence. Other?* (V2) These Britpopsters could shine if they ever figured out a way to showcase singer-guitarist Kelly Jones' booze-soaked croon. Alas, *Language* finds his vocals buried behind blocky dance-rock that recalls U2's sludgy *Pop* at its densest. **D+**

AQUALUNG *Strange and Beautiful* (Red Ink/Columbia) Not a Tull tribute, but a set of gorgeous, lo-fi–Coldplay swoons by British balladeer Matt Hales, highlighted by the must-hear title track. Even when he sings about "falling out of love," he sounds enraptured. **A–**

PETRA HADEN *Petra Haden Sings: The Who Sell Out* (Bar/None) This L.A. singer has boldly remade Pete Townshend's favorite Who album a cappella-style—with stunning results. Leaching out the boombastic arrangements, Haden locates the melancholia in Townshend's melodies. Her voice—tender and affectless—is like a benediction to the songs' creators. **A–**

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+ Books

Land of the 'Lost'

Sue Miller's *Lost in the Forest* explores an unlikely May-December romance. by Jennifer Reese

Miller's crossing

Novel *(Knopf, $24.95)*

Given the frequency with which aging men hook up with nubile babes in movies, prime-time TV, and, let's face it, real life, you'd think that pop culture would have chewed over every last nuance of the May-December romance by now. You would be mistaken. While it is fairly obvious what draws the paunchy middle-aged dad to the dewy-eyed babysitter, why the feeling sometimes goes in the other direction remains something of a mystery. In her 1999 gem *Guinevere*, filmmaker Audrey Wells shined some welcome light on the subject, as did Melissa Bank in her 1999 story collection *The Girls' Guide to Hunting and Fishing*. But mostly there has been silence.

Which is one reason to savor the great Sue Miller's strong, measured new novel, *Lost in the Forest*. Miller has placed a steamy affair between a teenage girl and a 53-year-old furniture maker at the heart of her richly peopled and characteristically cool-eyed narrative. She has embedded this unwholesome alliance exactly where it belongs: in a knotty web of social, marital, and family ties.

The "collateral damage" from a divorce, 15-year-old Daisy has grown up amid erotic turmoil, observing the destructive power of sex while unable to understand the source of that power. Her parents, Mark and Eva, split up when she and her sister, Emily, were small, after Mark confessed to a long-standing infidelity. As the novel begins, Eva's second husband has just died, wreaking fresh havoc on the already makeshift family structure. Eva and Mark have become selfish in the way even doting parents do when they find themselves sexually untethered. Preoccupied by their own yearnings and midlife crises, they aren't paying close attention to their adolescent daughters.

And when parents are distracted, there is often someone else all too ready to attend to an insecure teenage girl, especially when she is as lovely (and unaware of her loveliness) as Daisy. Duncan, the enigmatic, acerbic husband of Eva's best friend, begins his seduction simply by noticing Daisy, taking in the tiny, personal details that everyone else is missing. And Daisy notices his noticing. Miller makes this creepy dynamic absolutely convincing; the early glimmerings of attraction are both sexy and stomach-turning. Capturing the attention of this intimidating figure ("Even singing, the man could imbue his words with sarcasm") turns out to be a thrilling experience for a gawky girl who has not even begun to understand "her own sexual value, her interest to others."

She will after Duncan gets through with her. Or after she gets through with Duncan. In the sensual and exploitative affair that follows, it is never entirely clear who is using whom.

Lost in the Forest is not as big or fully rounded as some of Miller's other books, like her 1986 debut *The Good Mother* or 1995's *The Distinguished Guest*. A few peripheral characters here, like perky, pretty Emily, lack even the suggestion of depth. And the novel ends too suddenly, closing with a tacked-on epilogue. But as in all six of Miller's tough, graceful novels, she pulls you into her everyday drama of people screwing up and mending (and screwing up again) their personal lives in endless, amazing variations. **B+**

Winner of the Week

TIM RUSSERT

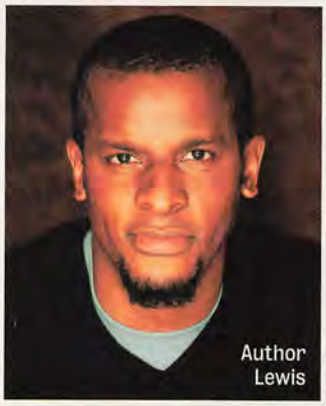
In his bid to become the king of pops, the NBC host will follow his '04 memoir, *Big Russ & Me*, with another book (as yet untitled) about dads, which Random House will publish by Father's Day 2006.

ILLUSTRATION BY TIM BOWER; MILLER: ELENA SEIBERT

MIDNIGHT ASSASSIN

Patricia L. Bryan and Thomas Wolf
Nonfiction *(Algonquin, $23.95)*

For those sick of high-profile celebrity trials, there's a strange satisfaction to be found in the story of Margaret Hossack. In December 1900, her husband John, a difficult, sometimes violent Iowa farmer, was killed in his sleep by an ax blow to the head. Authorities zeroed in on Margaret as the culprit. The subsequent press-drenched trial turned as much on the community's opinion of Margaret, and her unwomanly appearance in court ("Her face is... rendered sinister by a pair of small, steely blue eyes"), as it did on the circumstantial evidence. Bryan, a law professor, and Wolf, a writer, pedantically root into virtually every divergent detail of the case, but the unshakable feeling remains that American justice hasn't changed so much as gone into overkill. **B** *—Adam B. Vary*



Author Lewis

I GOT SOMEBODY IN STAUNTON

William Henry Lewis
Stories *(Amistad, $22.95)*

In his story collection, Lewis beautifully renders the odd, quiet moments before and after life's explosive events. Samuel Cates, the enigmatic loner at the center of "Why We Jump," enters a neighbor's barbecue, uninvited, with a crash. Through the roof of their apartment's deck. The narrator, a child at the time, "remembers how still everyone became. Except for her father, who was cursing into the alley. Mr. Cates's surprise landing had bounced the ribs from the grill into a Dumpster below." In the title story, a young woman, white, paraphrases a line from a Langston Hughes poem to one-up a professor, black, with whom she is flirting: "You be nice, life ain't been no crystal stair for me, neither." Lewis creates unique characters such as these, individuals defined by much more than their race, whose complexity leads to surprising destinations. **B+** *—Brian Palmer*

3 NIGHTS IN AUGUST

Buzz Bissinger
Nonfiction *(Houghton Mifflin, $25)*

Yogi Berra reputedly said, "Baseball is 90 percent mental—the other half is physical." No baseball manager has bought into that philosophy more than the St. Louis Cardinals' Tony La Russa. Bissinger (*Friday Night Lights*) spent three games with the cerebral skipper to get an idea of how the shape of the contest changes with each pitch. What Bissinger got instead was a portrait of the modern game, from golden boy Albert Pujols to goldbrick Jose Canseco. He chronicles the strain on the players' families, La Russa's frustration in trying to motivate overpaid stars, and the tragic death of team leader Darryl Kile. Plenty of books have taken us inside baseball, but *August* takes us directly inside players' heads. **B+** *—Bob Cannon*

WAR BY CANDLELIGHT

Daniel Alarcón
Stories *(HarperCollins, $23.95)*

In this raw debut collection filled with dislocated, dutiful souls, Peruvian-born Alarcón probes his lineage in relation to his Alabama-bred Americanness. He offers crooked, mournful views of his "beautifully disgraced Lima, unhappy and impervious to change," and captures the turmoil of a multi-hyphenated identity. In the heavy-hearted highlight "City of Clowns," a son assesses his late father's life and the curious "nostalgic widows' duet" between Dad's wife and mistress. Though

COMIC BOOKS 101: DRAWING ON FAMILIAR GENRES

MAGE: THE HERO DISCOVERED *(Image, $29.99)* While Alan Moore and Frank Miller were deconstructing superhero archetypes in the 1980s, Matt Wagner was reconstructing them with his seminal series, *Mage*. Blending Arthurian lore and neo-noir, Wagner's epic told the story of schlubsome Kevin Matchstick, who is tutored by an impish wizard to battle demons, dragons, and other baddies. It's typical of *Mage*'s great humor that this Excalibur is a baseball bat. Newly collected, *Mage* deserves to be discovered anew. **A** *—Jeff Jensen*

BLACK WIDOW *(Marvel, $14.99)* The most refreshing part of writer Richard K. Morgan's take on ex-spy Natasha Romanova isn't the terrific art by comics titan Bill Sienkiewicz (*Elektra: Assassin*). No, it's that there's not a costume in sight. This is a book about a very deadly girl on the run, hunting for the reason why she's on a hitman's list and evading a past she thought she left behind. Smarter, funnier, and sexier than it has any right to be—the folks at Marvel would do well to stretch themselves like this more often. **B+** *—Marc Bernardin*

STAR WARS TALES, VOLUME 5 *(Dark Horse, $19.95)* Most of the many *Wars* spin-offs cater only to the hardest of hardcore fans. *Tales* is more accessible—a collection of doodles by talents that in many cases are deliberately quirky fits. Prime example: "Fred Jawa," in which indie fave Bob Fingerman introduces a consumer advocate into the droid bazaar mix. Other stories are all about the twist, as with W. Haden Blackman and Sean Murphy's riff cleverly linking Han Solo's final fate to Sasquatch and Indiana Jones. **B+** *—Tom Russo*

LEWIS: BERNARD GRANT; *BLACK WIDOW*: ® MARVEL ENTERPRISES. ALL RIGHTS RESERVED.

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'Assassination' Tango

We'd like to buy a Vowell

By day she was a mild-mannered history buff researching the 1880 Republican convention. By night, a masked superhero, or at least the helium-pitched voice of one, recording a track for a spin-off videogame. And Sarah Vowell—friend of public radio, Pixar, and *Late Night With Conan O'Brien*—knows which project makes for better dinner conversation. As the sulky teenage voice of Violet in *The Incredibles*, the 35-year-old writer got to experience the buzzy fun of working on a surefire hit. "My family just couldn't wait for the movie to come out," she remembers. "'Oh, you're going to be a superhero! What are your powers?! Did you meet Samuel L. Jackson yet?'" Meanwhile, she was plugging away on her fourth book, **Assassination Vacation** *(Simon & Schuster, $21)*, a winking rumination on the murders of Abraham Lincoln, James Garfield, and William McKinley. "I know it doesn't sound sexy," she admits. "When I would bring up the Garfield assassination, there weren't that many follow-up questions."

Sitting on a bench in Manhattan's Madison Square Park under the watchful gaze of a statue of America's 21st president, Chester Arthur, Vowell talks passionately about Peter Gallagher's eyebrows on *The O.C.*, the gut-twisting music on *Lost*, and the sweet perfection of *Alias*' first season. But she insists that the past offers as many pleasures as contemporary pop culture. "History is full of all these people who were just so singular and bizarre and messed-up and evil and majestic," she says, tiny hands fingering her blue rubber Jimmy Carter key chain. "You can see how a person who was obsessed with *Melrose Place* or *Behind the Music* would write about the Garfield assassination. It's all about power and how these people who are supposed to be on each other's side end up undercutting and betraying one another."

Nervous that her material was too dry, she tested portions of the book at NYC comedy showcases. And people laughed. "Sarah has this capacity to synthesize these large topics like history, injustice, and assassination that in other, less talented hands would be really eggheady," says friend and essayist David Rakoff. "There's no sense in reading Sarah's writing that you're getting a portion of vegetables. It reads like dessert." (Listen for Rakoff, along with O'Brien, Jon Stewart, Catherine Keener, Dave Eggers, and Stephen King as Lincoln no less, on the *Assassination Vacation* audiobook.)

It's no surprise that death obsession can wear a person down. "I hope the book seems breezy to the reader," says Vowell, "but dealing with murder all the time kind of gets to you. So whenever I would have these empathetic moments with the presidents' pain or the loss suffered by their families, I would drop what I was doing and go put on that old Johnny Thunders song 'You Can't Put Your Arms Around a Memory.'" —*Karen Valby*

HAIR, MAKEUP: GAVIN ANESBURY/STOCKLANDMARTEL.COM

PHOTOGRAPH BY NICK RUECHEL

the other tales don't sting with the same ripened skill, Alarcón accords each mother, terrorist, and transplant the same nuanced respect. **B** —*Raymond Fiore*

THE MERMAID CHAIR

Sue Monk Kidd
Novel *(Viking, $24.95)*

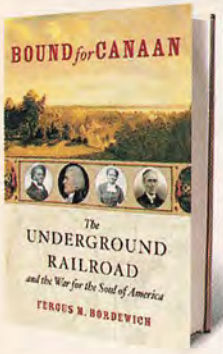
Try this for a batty and arresting first sentence: "In the middle of my marriage, when I was above all Hugh's wife and Dee's mother, one of those unambiguous women with no desire to disturb the universe, I fell in love with a Benedictine monk." Alas, it's all downhill from there in Kidd's goopy follow-up to her best-selling 2002 debut, *The Secret Life of Bees*. Jessie Sullivan returns to a South Carolina barrier island to care for her mother, who has unaccountably begun chopping off her fingers. As Jessie tries to unravel the dark family secret driving her mother mad, she meets handsome Brother Thomas from the nearby abbey. Soon, they're swimming nude in the creeks and cavorting in an egret rookery, "drunk with happiness." That's a sentiment readers probably won't share. **C** —*JR*

THE BOTANIST AND THE VINTNER

Christy Campbell
Science *(Algonquin, $24.95)*

It's a familiar story: A foreign force invades French soil and is repulsed with help from America. But this war—which occurred in the mid-1860s—was waged by an army of scientists and bureaucrats against a microscopic insect decimating vineyards in southeastern France and threatening the European wine industry. It was a modest French botanist, with assistance from an American entomologist, who convinced skeptical authorities that salvation lay in an astonishingly simple technique. Ecology, politics, and free-market economics collide in this brisk and surprisingly modern tale of scientific sleuthing. **B+** —*Wook Kim*

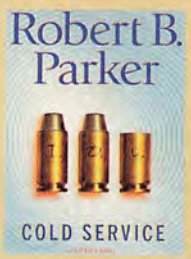
BIG FAT BOOK IN 30 SECONDS FLAT



In **Bound for Canaan** *(Amistad, $27.95)*, Fergus M. Bordewich delves into the history of the Underground Railroad for escaped slaves from the antebellum South. If the 439-page journey seems daunting, here are some highlights. —*Vickie An*

- The exact origin of the railroad metaphor remains unknown. Some credit an angry slave owner; others, Emmor Kimber and Elijah Pennypacker, who helped fugitives and developed early railroads around Philadelphia in the 1830s.
- Lucretia Mott, later a women's rights pioneer, was one of the speakers at the first national conference of abolitionists in 1833.
- During the Civil War, some Southerners used "Underground Railroad" to describe the path of escaped Confederate prisoners returning to the South from Yankee jails.
- Harriet Tubman, a spy in Union-occupied South Carolina, was the first woman in U.S. history to lead a detachment of troops in battle.

Best-Sellers



TOP-NOTCH 'SERVICE'

When his enforcer pal gets shot, private eye Spenser seeks revenge upon the Ukrainian Mob in Robert B. Parker's *Cold Service*, which debuts at No. 3 with 184,000 copies in print. In nonfiction, yet *another* Scott Peterson book, Catherine Crier's *A Deadly Game*, bows at No. 3.

FICTION

		WEEKS ON LIST
1	**HONEYMOON** James Patterson and Howard Roughan, *Little, Brown, $27.95*	4
2	**THE BROKER** John Grisham, *Doubleday, $27.95*	9
3	**COLD SERVICE** Robert B. Parker, *Putnam, $24.95*	1
4	**THE DA VINCI CODE** Dan Brown, *Doubleday, $24.95*	102
5	**IMPOSSIBLE** Danielle Steel, *Delacorte, $27*	2
6	**THE RISING** Tim LaHaye and Jerry B. Jenkins, *Tyndale House, $25.99*	2
7	**THE FIVE PEOPLE YOU MEET IN HEAVEN** Mitch Albom, *Hyperion, $19.95*	75
8	**VANISHING ACTS** Jodi Picoult, *Atria, $25*	2
9	**PREP** Curtis Sittenfeld, *Random House, $21.95*	6
10	**PRINCE OF FIRE** Daniel Silva, *Putnam, $25.95*	3

NONFICTION

		WEEKS ON LIST
1	**BLOOD BROTHER** Anne Bird, *ReganBooks, $25.95*	2
2	**BLINK** Malcolm Gladwell, *Little, Brown, $25.95*	9
3	**A DEADLY GAME** Catherine Crier with Cole Thompson, *ReganBooks, $27.95*	1
4	**FRENCH WOMEN DON'T GET FAT** Mireille Guiliano, *Knopf, $22*	10
5	**YOUR BEST LIFE NOW** Joel Osteen, *Warner Faith, $19.99*	21
6	**THE MONEY BOOK FOR THE YOUNG, FABULOUS & BROKE** Suze Orman, *Riverhead, $24.95*	2
7	**THE PURPOSE-DRIVEN LIFE** Rick Warren, *Zondervan, $19.99*	109
8	**PLAN B** Anne Lamott, *Riverhead, $24.95*	2
9	**MEN IN BLACK** Mark R. Levin, *Regnery, $27.95*	5
10	**THE SOUTH BEACH DIET** Arthur Agatston, M.D., *Rodale, $24.95*	96

SOURCE: *PUBLISHERS WEEKLY*, WEEK OF MARCH 7–13, 2005

OPENING ACTS

"I didn't feel at all conspicuous in my bulky leather coat and woollen hat. The wind was whistling around my ears, chill with the promise of snow. My hands, thrust deep into my pockets, were sweating inside the surgical gloves. My right hand gripped the butt of the Walther 9mm pistol, and I kept flicking the safety-catch on and off. It was a sign of nerves. I hated the waiting, I always had. To the casual glance of a passer-by, I hoped I looked like a normal man, just waiting for a bus. But I wasn't normal. And I wasn't waiting for a bus." —*First lines of South London career criminal Razor Smith's memoir,* **A FEW KIND WORDS AND A LOADED GUN** *(Chicago Review Press, $26.95)*

"Gearheardt and I were having lunch next to a pile of dead Laotians when he came up with his scheme to redeem ourselves with the Marine Corps and settle the score with the Cubans. The sincerity in his baloney-muffled voice made me listen when I knew that I shouldn't." —*Opening lines of Phillip Jennings' satiric Vietnam War novel,* **NAM-A-RAMA** *(Forge, $24.95)*

"The dream unfolds as it always does, light goes to black, then back to color again. The last sensation from the awake-world is my limbs seizing like a jerked marionette as I pass into the deepest stages of sleep." —*Opening of Marie Myung-Ok Lee's novel* **SOMEBODY'S DAUGHTER** *(Beacon, $23.95)*

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Mommie dearest: Lange as a meddling matriarch

Belle Weathered

Jessica Lange is a study in Southern discomfort in a fragile *Glass Menagerie*. by Lisa Schwarzbaum

THE GLASS MENAGERIE

Barrymore Theatre

Amanda Wingfield is, famously, one of the great worst mothers of American drama—a creature, first unleashed by Tennessee Williams in *The Glass Menagerie* in 1944, bred of too much narcissism and too much disappointment. In her feverish and ravenous unhappiness, Amanda destroys the futures of her own children, the crippled, hopeless Laura and the flighty, furious Tom. But she does it, in the best of *Menageries* and with the best of Amandas, with a kind of fatal inevitability: We understand with a mixture of horror and pity how this particular faded Southern belle whose husband drank and left could have such a lethal effect on her own cowed daughter and her son who drinks and will, we know, eventually leave too.

But we understand little of the newest Amanda on Broadway in the flirty, high-strung performance of Jessica Lange, presently bullying Sarah Paulson's Laura with talk of gentlemen callers in a tonally unstable production directed by David Leveaux (who staged the recent revivals of *Fiddler on the Roof* and *Nine*). Choosing to play the role in a constant state of willful girlishness, with much choreography of hands touching flushed cheek, Lange propels Williams' powerful memory play at an exhausting pitch of nervous energy, exaggerated by ongoing stage business involving the opening and closing of lacy-sheer curtains. Oddly, Christian Slater's Tom seems as if he could take on a dame like Lange's Amanda any day—a different kind of mother-son problem, and one resulting in many of the production's unintended laughs.

There's an interlude of excitement when the Gentleman Caller arrives: Josh Lucas brings an energizing American-boy openness to the role, and his pivotal scene with Paulson is a delicate pas de deux containing love's tendernesses and treacheries. Then the high-maintenance Amanda returns, candles blazing so crazily and so insistently that we half expect Laura to pull on a coat and clomp away to a little peace and quiet. (TC) **C**

THE GLASS MENAGERIE: PAUL KOLNIK; DIRTY ROTTEN SCOUNDRELS: SARA KRULWICH/THE NEW YORK TIMES

Off Broadway

Talking *Dirty*: Butz and Lithgow

DIRTY ROTTEN SCOUNDRELS

This clean (even with naughty stuff), wholesome (ditto) adaptation of the 1988 film bounces gaily into town knowing that "If you liked *The Producers*..." now constitutes word-of-mouth money for musicals. The thinking is true as far as it goes—even if the ambition of this manufactured charmer doesn't go far enough. The richly produced bauble features a couple of singing-and-dancing con men; the songs (by David Yazbek, who musicalized Broadway's *Full Monty* in 2000) are witty within tourist bounds; the production (directed by *Monty*'s Jack O'Brien) is splashily handsome. That Norbert Leo Butz stops the show in the Steve Martin role of the coarser grifter in no way diminishes the contributions of costars John Lithgow and Sherie Rene Scott. That the show is so brassily designed to be stopped is a scam of a different color. (TC) **B** —*LS*

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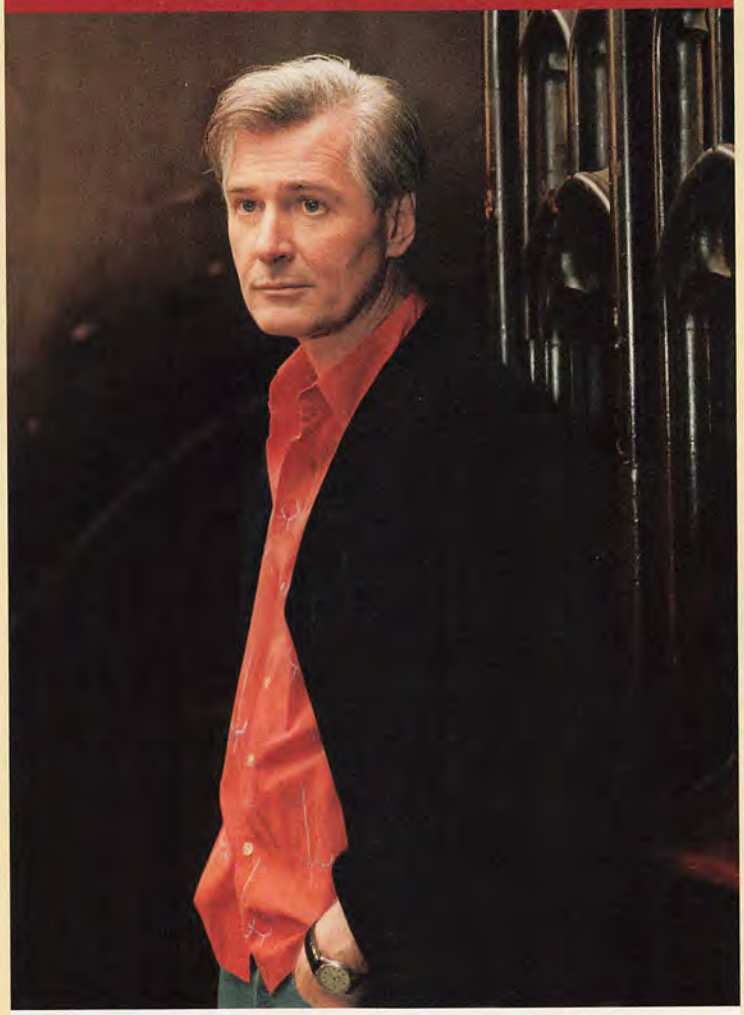
Unless otherwise noted, tickets can be ordered (with fees) via Telecharge (TC), 800-432-7250 (212-239-6200 in the N.Y. area), or Ticketmaster (TM), 800-755-4000 (or 212-307-4100).

Spotlight on JOHN PATRICK SHANLEY



Leap of Faith

Playwright and Oscar winner John Patrick Shanley makes his long-awaited Broadway debut with the monumental moral drama *Doubt*. by Mary Kaye Schilling

Note to playwrights: Beware of printing your e-mail address in *Playbill*. "One guy offered a different ending," says an amused John Patrick Shanley of a response to his play *Doubt, a Parable*. "He had new dialogue, new stage directions, light cues, the whole thing. He said it was mine—he'd waive all rights to it!" Fortunately for fans of the play's Off Broadway run, Shanley changed just one word for its move to Broadway (it opens March 31 at the Walter Kerr Theatre). Set in a Catholic school in the '60s, *Doubt* stars the inestimable Cherry Jones as Sister Aloysius, a school principal who suspects a young priest (Brían F. O'Byrne) of molesting a male student. His 24th play, *Doubt* marks the acclaimed playwright's Broadway debut. And with whispers of a Pulitzer Prize, Shanley, 54, may finally get to retire his prefix of 17 years: Oscar-winning screenwriter of *Moonstruck*.

Were you surprised by *Doubt*'s euphoric reception? Very! I was also surprised the critics got what I *wasn't* saying. Very often I've done plays and I'd think the reviewers weren't paying attention. Now I see I've been boring them all along!

Despite being presented as a parable, there is no moral conclusion or resolution to the play. We're left debating the priest's guilt. People want comfort, you know? And at the same time, we're sick of it, which is why I think people like the play. I'm not interested in morality. One of my larger premises in doing this play, in what's *not* said, is that doubt itself is a passionate exercise. I think it's perceived in this culture as something weak or denatured, and that's a huge mistake. Conviction is what you do to be comfortable, to write *The End* on thinking. Doubt keeps you in the present, it keeps you conscious and reacting to and acting on what is going on now. It's work, and people like to avoid work.

Is Sister Aloysius based on someone you knew? A nun who was the principal of my school when I was 6. She's the basis for the tone in which [Sister Aloysius] speaks. But there's a lot of what I believe and think in her.

Her austerity is off-putting, even cruel, but I get the sense you love her. Yes. I think a lot of people had a problem with her, but I really liked her because I felt she cared very deeply and even if it was wrong or incorrect, she followed through. That was a way of showing her love.

And yet, as a nun in the Catholic Church, she has to do it with virtually no power of her own. Her impotence is poignant. The dilemma, as a forthright, forceful person who is not allowed to be direct, is how do you behave, how do you get done what needs to be done? It's sort of the way women in the court of Louis XIV got things done—it was very oblique.

Some have suggested that *Doubt* is a criticism of the Bush administration's invasion of Iraq and its unconfirmed belief in weapons of mass destruction. On some level, there's a political point. But most political plays are about reconfirming your politics to you—which just bores me into insensibility—as opposed to putting it back on you. The theme should arise like smoke off a play. It shouldn't be stated, or if it is, it should go by like just another line.

So how do you deal with all the people who want to know if the priest did it? Do you tell them? No! The only thing I've said is "You're wrong!" [*Laughs*] I would say out of 200 people who've offered me [opinions], all but one was wrong. What's in my head is not who did what, it's the emotional crisis of Sister Aloysius and what that crisis is about.

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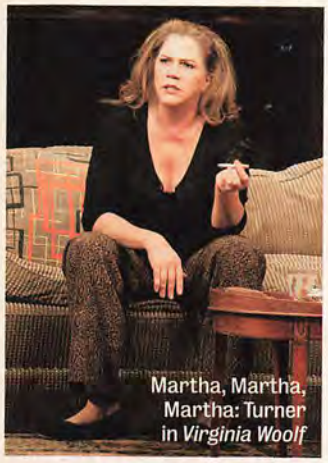
Broadway

ALL SHOOK UP In this whimsical tribute to Elvis Presley's music, small-town fools rush in to a tangled web of romantic comedy that marries the King to the Bard. When Chad (Cheyenne Jackson), a guitar-toting roustabout with blue suede shoes, blows into a tumbleweed town suffocating with morality, his pelvic thrusts jar the repressed residents into following their dreams. Natalie, the motherless motorcycle mechanic, falls for Chad, who falls for Miss Sandra, who falls for Ed, who is really (*Twelfth Night* alert) Natalie disguised as a man. While songs like "Jailhouse Rock" and "A Little Less Conversation" are the stars, Joe DiPietro's piquant script gives the show a freshness that old Elvis movies never had. (TM) **B+** —*Jeff Labrecque*



Martha, Martha, Martha: Turner in *Virginia Woolf*

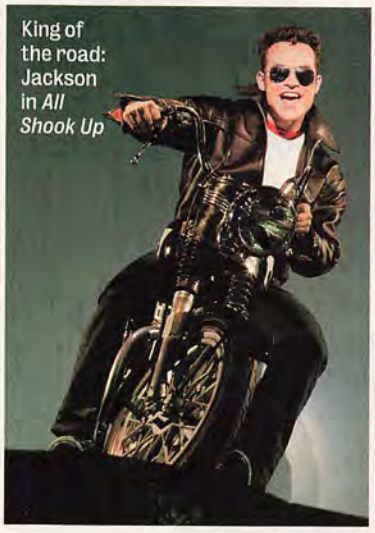
WHO'S AFRAID OF VIRGINIA WOOLF? Forty-three years after its premiere, *Woolf* still has all of its giddy, vicious thrill. Edward Albee's apocalyptic living-room purgatorio (even lacking the profane countercultural wallop it originally packed) remains one of the most dazzling displays of verbal blood sport ever to stain the American stage. Middle-aged marrieds George (Bill Irwin) and Martha (Kathleen Turner) are beyond tropes, beyond types: They're *gods*—the old warring, fornicating, sacrifice-demanding kind—barely concealed within shabby shells of college-town tweed. When these ancients invite a Young Turk faculty stud (David Harbour) and his wisp of a wife (Mireille Enos) into their gladiatorial arena, the fur flies, badinage sings, and truth stings. The performances are so good, they're inseparable, a shrieking string quartet of cataclysmically colliding lives. And despite its age, *Woolf* still spryly violates our ultimate taboo: It glories in the ruins of empire. (TC) **A–** —*Scott Brown*

Shock therapy: *Peter* player Jacques

Off Broadway

SHOCKHEADED PETER If the Cryptkeeper from those old EC horror comics staged a surreal cautionary tale for kiddies, he'd craft something like this British import. In a scaled-down, red-curtained proscenium redolent of David Lynch, René Magritte, and Victorian penny dreadfuls, a cadaverous emcee (Julian Bleach) and a mournful accordionist (Martyn Jacques) tell of a heedless thumbsucker whose thumbs get snipped off with scissors, a willful girl done in by nascent pyromania, and other unfortunates. The wheezing, singsong musical numbers grow monotonous at length, but there's lots of wicked, witty stagecraft to be savored. Nightmare-prone youngsters, beware. (TC) **B+** —*Steve Daly*

THOM PAIN (BASED ON NOTHING) James Urbaniak appears to be composed of regular polygons, and so does *Thom Pain*. Playwright Will Eno's virtuoso monologue is a masterpiece of Beckettian geometry, smirkingly half-disguised as a spontaneous outpouring of personal history. Urbaniak navigates this deadly serious joke with brittle, bitter hipster aplomb, chewing over the relatively few agonies and fewer joys his character has suffered in his short life. "Isn't it wonderful," he ventures, "how we never recover?" But *Thom*, brilliant as it is, remains an isolated aria of rapturous narcissism. Like the clever young people who will adore it, the show never quite transcends itself. (TC) **B+** —*SB*



King of the road: Jackson in *All Shook Up*

DESSA ROSE Earnestness is by no means an undesirable quality in a show, yet *Dessa* practically drowns in its own good intentions. This you-go-girl tale for the Civil War era gives us not one but two trailblazing heroines: the titular runaway slave (LaChanze) and a liberal white woman (Rachel York), either one of whom could merit her own musicalization. A fine ensemble keeps the production humming (Norm Lewis is particularly poignant as a slave who works his way into his mistress' heart), but Lynn Ahrens and Stephen Flaherty's score lacks the soul-stirring lift of another period piece, their 1997 masterwork *Ragtime*. (TC) **B–** —*Melissa Rose Bernardo*

ROMANCE Act 1 of David Mamet's new play—a courtroom farce that seems priggishly suspicious of its own anarchy—is cryptic and infuriating. And it works. In a series of nicely staged dustups (the best pitting a Jew and an Episcopalian in ecstatically racist repartee), the playwright administers erratic acupuncture to our judicial culture of weak-kneed avoidance. Act 2, sadly, plays like a bad first draft of Act 1: It's sheer contempt masquerading as farce, and Mamet drastically overestimates the shock (and humor) value of his situations. The show is designed to provoke, but a past-his-bedtime fustiness prevails. (TC) **C+** —*SB*

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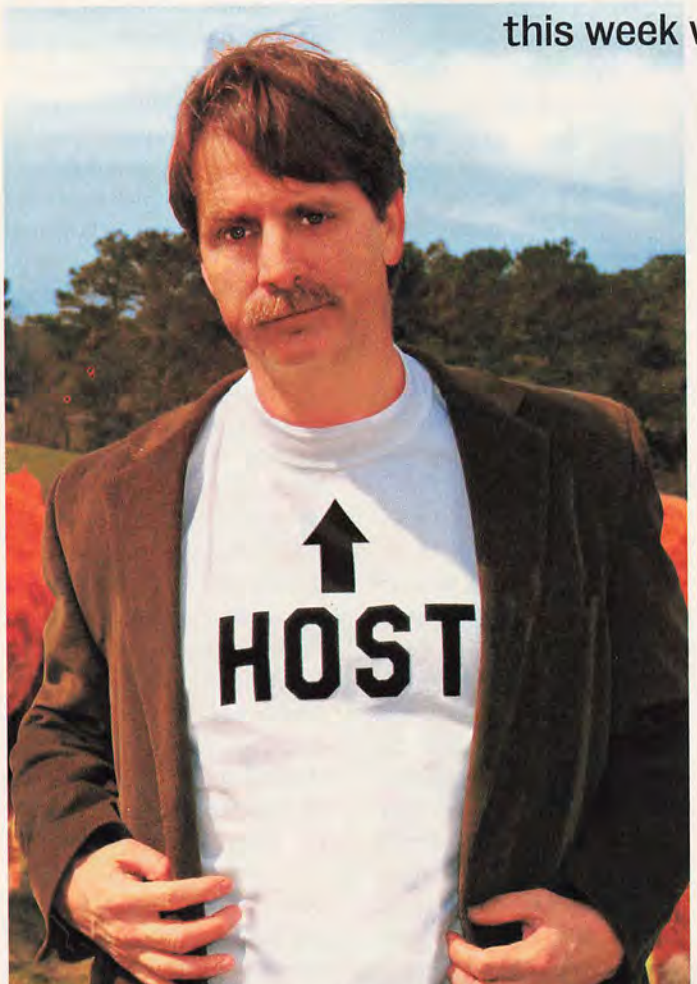
Stupid Questions

this week with...Jeff Foxworthy



You might be an idiot if you've dismissed Jeff Foxworthy as a mere redneck. In fact, he's an insanely rich redneck, which is what happens when you are the best-selling comedy recording artist of all time. He's also hosting the 2005 CMT Music Awards on April 11, which seemed like reason enough to sit down over the cracker barrel and serve him a big helping of some honest-to-goodness Stupid Questions. —*Scott Brown*

Growing up, when you asked your mom, "Can I be a redneck?" would she say, "I don't know, *can* you?" No. She'd say, "*May* you be a redneck? Because you is one."

I might be a redneck. But I've been out of my native South for a while. How can I re-redneck-ify? Well, the first thing we have to do is buy you a truck. I'm sitting in the Kroger parking lot in a Ford F-250 turbo diesel. Then we've got to remove all your shirtsleeves. Then maybe we'll throw some beverage cans at signs.

While on the set of *Blue Collar TV*, do you address costars Bill Engvall and Larry the Cable Guy as "my crackaz"? No, but I think we're going to start.

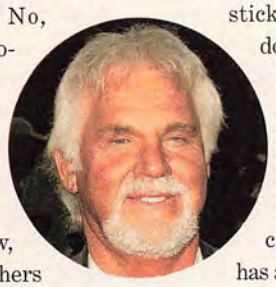
Can—sorry—*may* I call you "my cracka"? Yes, you may, my cracka. You know, originally my publishers didn't want to use the word *redneck*. They said, "Could we just say, you might be a bubba?" And I said, No.

You were recently roasted by Comedy Central. Wouldn't it have been more culturally sensitive for them to deep-fry you? I think they did deep-fry me.

Must've stung. Ever wake up feeling Fox...*unworthy*? Not since they created Viagra.

Both Haley Joel Osment and Jonathan Lipnicki got a start on your '90s sitcom. There's no question here—just stunned silence. We all knew Haley was the most talented person on the set. He used to walk around saying "I see bad actors." And that was the same year the *New York Post* voted me worst actor on TV.

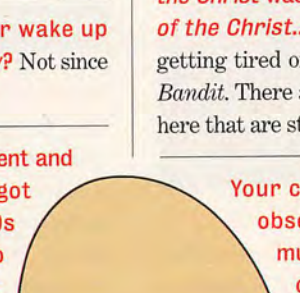
You launched Jeff Foxworthy's Backyard Bar-B-Que restaurant. When you play Kenny Rogers Roasters in the Star-Driven Restaurant Spin-off Softball League...should I go on? I think I only lost about four or five thousand dollars on that thing. Comedians should stick to comedy. We did do a drive-by mooning of Kenny Rogers Roasters once. Never took credit for it, though. I don't want to offend Kenny because, you know, he has a lot of money.



Define *tarnation*—and use it in a sentence. Before I do that, I think I'd have to send a royalty check to Yosemite Sam.

For your people, is *The Dukes of Hazzard* movie going to be like *The Passion of the Christ*? Wait, for your people, *The Passion of the Christ* was like *The Passion of the Christ*... We're just now getting tired of *Smokey and the Bandit*. There are theaters down here that are still showing it.

Your colleagues seem obsessed with your mustache. Is it because, pound for pound, dollar for dollar, it's richer and more successful than they'll ever be? I think they're intimidated by it, and the testosterone it takes to create one like this. And because they can't grow one of such strength and courage. ■



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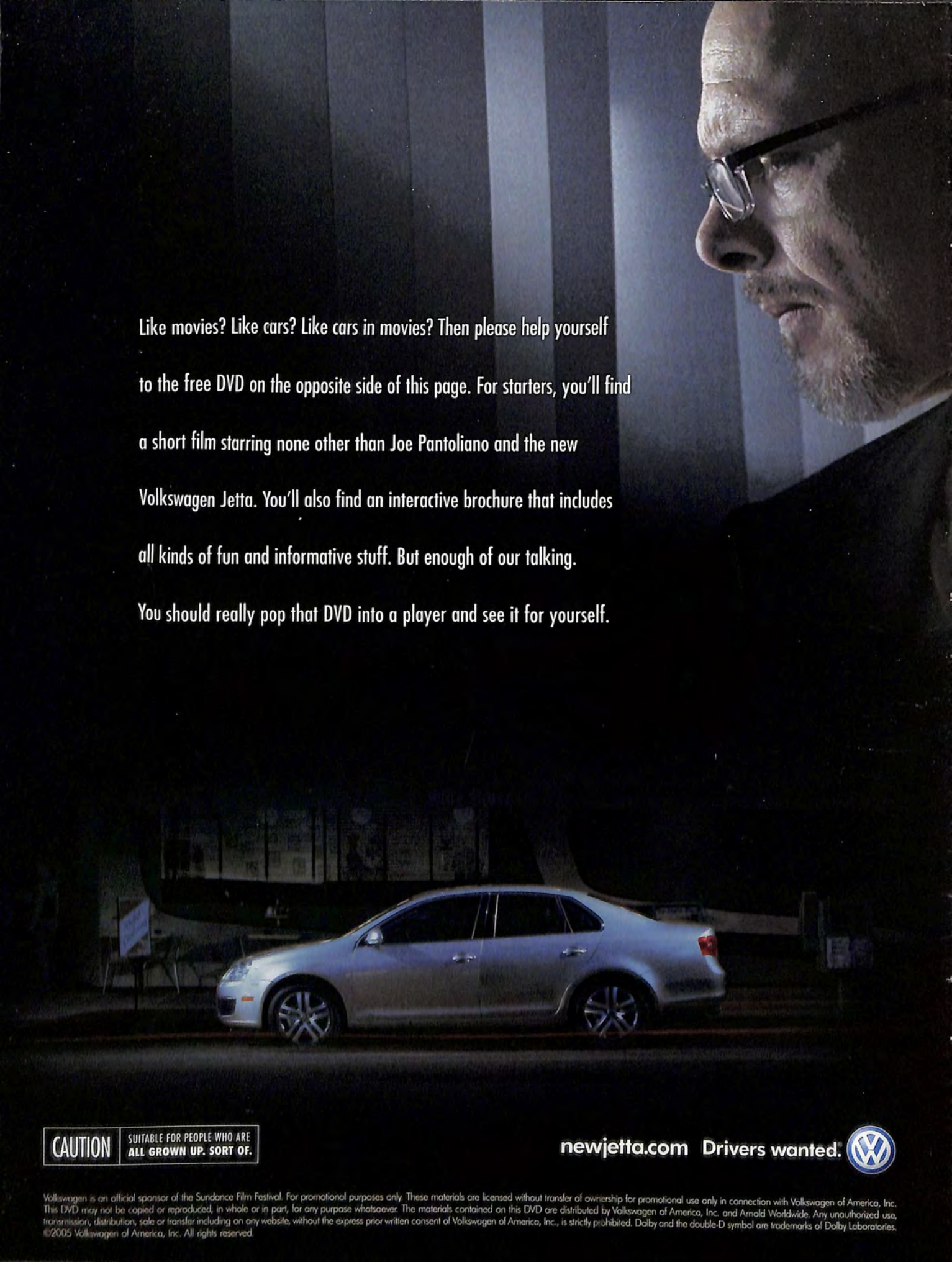
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